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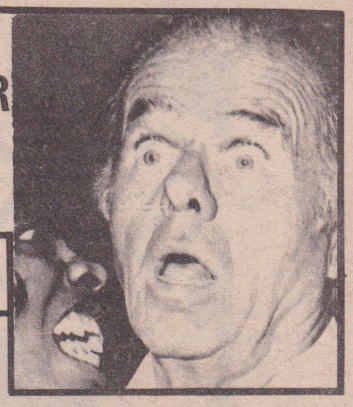
MARCH '85 NO.23

TALES OF TERROR
rock rest home!



Secret rocks medical world

RAMONES DISCOVER ETERNAL YOUTH

"I'm 28", says 33 year old bassist

Ruskie attempt to POISON GIRLS foiled

Jumpin' Jeff Bale: "Life a VICIOUS CIRCLE of conspiracy

Plus: All the hottest gossip and scene reports!

FRIGHTWIG: sues hairdresser over coiffure

Buddhists bring RUIN to Philly!

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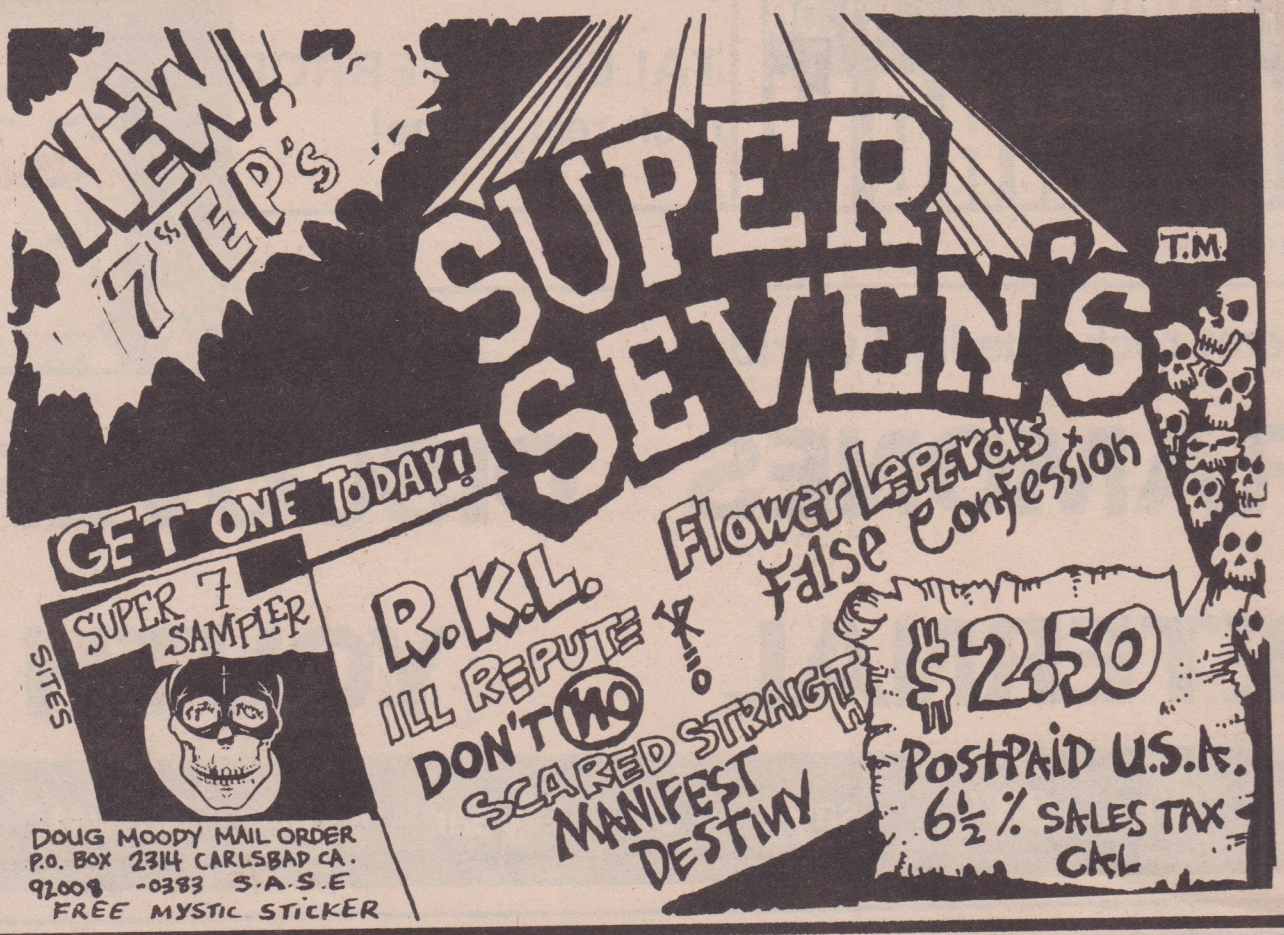

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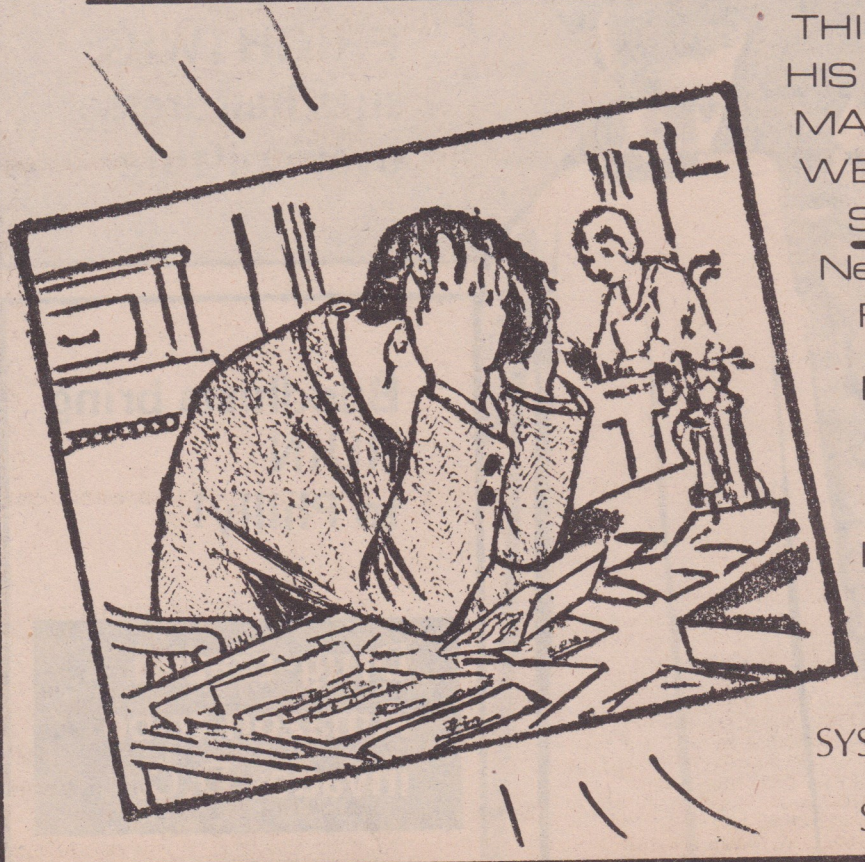

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BERKELEY, CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

APOLLONIA 6-BLUE LIMOSINE
ASOCIAL-DET BITTRA SLUTET-EP
COLERA-TENTE MUDAR O AMANHA-LP
COLLABOS-LP
DAMAGE-SINS OF OUR FATHERS-LP
JOHN FOGERTY-OLD MAN DOWN THE ROAD-45
KIDNAP-1984 (from sampler EP)
MALEFICE-LOST SHEEP-EP
MILKMEN-LOLITA-45
RAMONES-HOWLING AT THE MOON-45
REAGAN YOUTH-ROUGH ANTHEMS-EP
SOLDIER DOLLS-A TASTE OF BLOOD-EP
TARGETS-MASSENHYSTERIE-LP
UPROAR-NOTHING CAN STOP YOU-EP
VORKRIEGSJUGEND-LP

Guest Top 15: Peter Alqvist/ Sweden

G.I.-JOY RIDE-LP
ISM-Any
SSD-HOW WE ROCK-LP
POWERAGE-TP
KGB-TREBLINKA-EP
HYPNOTICS-INDOOR FIENDS-LP
STARK RAVING MAD-EP
RATTUS-KUN'POMAII...-
STALIN-Any
VERBAL ABUSE-LP
CANCEROUS GROWTH-TP
45 GRAVE-SCHOOL'S OUT-EP
SUPERHEROINES-SOULS THAT SAVE-LP
STATE-NO ILLUSIONS-EP
SEPTIC DEATH-LP

Pushead

ANTI-SYSTEM-NO LAUGHING MATTER-LP
LEGION OF PARASITES-PRISON OF LIFE-LP
PUTRID EVIL-flexi
INSTIGATORS-NO ONE LISTENS-LP
POISON-demo
MANIACS-EP/ROVSVETT-EP
UPRIGHT CITIZENS-EP
C.O.C.-ANIMOSITY-LP
STUPIDS-EP
HEADLESS-flexi
7 SECONDS-EP
POSSESSED-demo
COLERA-LP
CHRISTIAN DEATH-double 12" EP
VORKRIEGSJUGEND-LP

Ruth Schwartz

ACID DROPS-OUT OF SIGHT...-45
ANTI-SYSTEM-NO LAUGHING MATTER-LP
BEASTIE BOYS-ROCK HARD-EP
DAMAGE-SINS OF OUR FATHERS-LP
D.O.A.-DON'T TURN YOUR BACK-EP
LEPERS-I WANNA BE GOD-EP
REALLY RED-LP demo
RUN-D.M.C.-KING OF ROCK-LP
SCREAMING TRIBESMEN-A STAND ALONE-45
SHOCKABILLY-VIETNAM-LP
SONIC YOUTH-BAD MOON RISING-LP
TEDDY & FRAT GIRLS-EP
V/A-BATTLE OF GARAGES-LP
V/A-YALTA HI-LIFE-LP
VELVET UNDERGROUND-V.U.-LP

Steve Spinali

ASOCIAL-DET BITTRA SLUTET-EP
BREEDERS-ZEN PUNK-EP
COLERA-TENTE MUDAR O AMAN HA-LP
COLLABOS-LP
DAMAGE-SINS OF OUR FATHERS-LP
DON'T NO-THE REAL WORLD-EP
HOSTAGES OF AYATOLLIAH-EP
INBRED-TP
LUNATIC FRINGE-CRINGE WITH...-EP
PAULINE MURRAY-DON'T GIVE UP-45
RAMONES-HOWLING AT THE MOON-EP
REAGAN YOUTH-EP
TARGETS-MASSENHYSTERIE-LP
TEDDY & FRAT GIRLS-EP
VORKRIEGSJUGEND-LP

Tesco Vee

SMERSH-MAKE WAY FOR RUMBLER-TP
BIG BLACK-RACER X-LP
KURTIS BLOW-BASKETBALL-EP
TOMMY KEENE-BACK AGAIN-EP
VENOM-CANADIAN ASSAULT-EP
SWANS-New UK EP
NAKED RAYGUN-THROB THROB-LP
FAT BOYS-LP
WHITE FLAG-3rd STRIKE-LP
DEATH IN JUNE-NADA-LP
TEST DEPT-STRIKING MINER'S CHOIR-LP
WA SP-I WANNA BE SOMEBODY-vdo
HULA-BEAVER CAR-EP
DER DURSTIGE MANN-BIER 4 GOT-LP
SUICIDE-everything

Tim Yohannan

LANDLORDS-LP
ANTI SYSTEM-LP
HEADLESS-flexi
PARTNERS IN CRIME-EP
REAGAN YOUTH-EP
RIM SHOUT-TP/NO POLICY-TP
SPASTIC RATS-TP
COLERA-LP
VELVET UNDERGROUND-V.U.-LP
V/A-VOTE NO IN '85-TP
DON'T NO-EP
TEDDY & FRAT GIRLS-EP
OCTOBER CRISIS-TP
DAMAGE-LP
MURDER INC III/M.O.G.-split TP

Guest Top 15: Al Quint/Boston

HUSKER DU-NEW DAY RISING-LP
ARTICLES OF FAITH-GIVE THANKS-LP
OFFENDERS-all
SLAYER-all
V/A-P.E.A.C.E.-LP double
999-Nasty, Nasty
ANTHRAX-FISTFUL OF METAL
MAN SIZED ACTION-5 STORY GARAGE
POSITIVE OUTLOOK-TP
STATE OF THE UNION-TP
UNIFORM CHOICE-TP
POISON IDEA-LP
VATICAN COMMANDOS-POINT ME TO END-LP
SIEGE-TP
UZI-CRIMINAL CHILD-TP

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WAIF CINCINNATI OH call sta
CKDU HALIFAX NS 97.5FM MON 8PM
WKKL W. BARNSTABLE MA Call station
KCSB SANTA BARBARA CA 92FM WED 11PM
WCSB CLEVELAND OH 89.3FM WEDS 11AM
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SUN 10PM
KHSU ARCATA CA 91.5FM THUR 11PM
KZUM LINCOLN NE 99.3FM THUR 10:30PM
WOSR-COLUMBUS OH 540AM/99.9Cab WED 6
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONY BROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WSPN SARATOGA SPGS NY SAT 5PM
WBGU BOWLING GREEN OH 91.5FM THUR 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
KCPR SAN LUIS OBISPO CA 91.3FM SAT 7PM
CJSR EDMONTON ALTA call station
KFAI MPLS MN 90.3FM SAT 7PM
WDJM FRAMINGHAM MA 91.3FM WEDS 8:30PM
WSIA STATEN IS, NY 88.9FM Call sta

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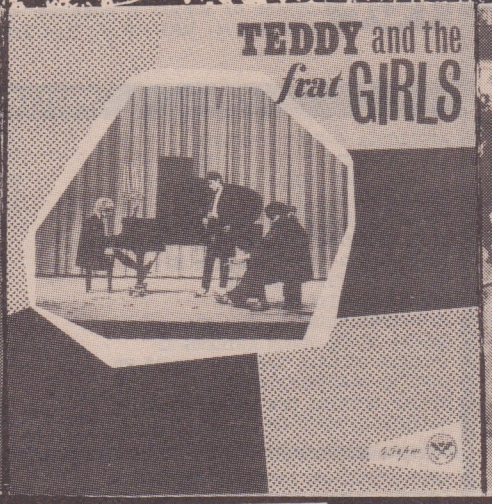

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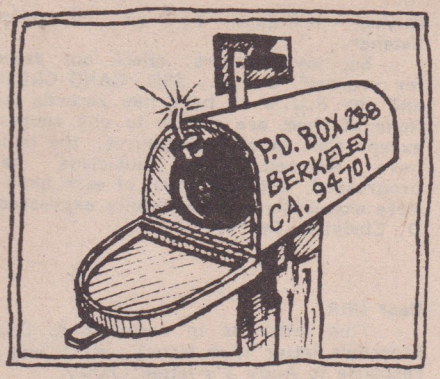


Dear People Who Write:

Every time that I read a letter or an article in a hardcore fanzine, I go nuts finding spelling errors. If you want to put across an effective argument to an audience, you must make sure that your argument is flawless. Anybody who isn't into hardcore, but does read the lyrics and the zines (my mom) will be fairly distressed by the poor use of the English language. To get the full impact of any message, the message must be clear.

Lesson #1: When one is using "you are", as in "you are a rad fisher", the contraction is "you're", not "your". Then say, "Where is your rod, Harry?"
Lesson #2: When deciding to use "its" or "it's", follow this rule. When something belongs to something else, say, "Your skateboard lost its front truck! Watch out for the truck!" If you're at a trendy hardcore party, you can say, "It's a well-known fact, to those of us who are aware of the situation, that Tim of MRR is financially backing all Banana Republics."

Any persons found to be creating grave grammatical errors will be forced not to fish for a month, and when you do fish, you'll (you will) have to use Zepco poles, which are the lamest.
Morgan from Canada

Dear Morgan,

While I quite agree with your sentiments (having to decipher and type up letters from functional illiterates is getting to be a bit of a drag), I think that your argument would have been stronger if you had backed it up better. Hopefully, I corrected all the mistakes in your letter before I printed out this copy. Just for the record, "every time" is a phrase consisting of two words, not one, and it is usually considered standard practice to drop the "e" from "argue" when one adds "-ment" to form the word "argument". Erikka

Dear MRR,

In #21, Ray Farrel cuts down (the honorable) Genesis P. Orridge in his so called "review" of the PSYCHIC TV "New York Scum Haters" LP.

In reading his "review, Mr. Farrel fails to mention one word in regard to the music in "New York Scum Haters". He goes on to mention this "theory" that (PSYCHIC TV's) "Experiments in video and live performance may tell more about them than their records can."

From that quote, I can only think that Mr. Farrel has never even seen PSYCHIC TV live. If he had, he would be able to tell which could tell us more, the records or the video and live perfomances.

He just stated in his review the words "may tell us". What's the matter, you don't know?

If so, it is very, very poor journalism on his part, not to mention extremely dangerous and irresponisble.

PYSCHIC TV is not a mere band. The temple and the many, many disciples don't take Mr. Farrel's ignorance lightly. The pencil, typerwriter, and the ("Gifted") tongue can "spit" out words that can bring rewards or punishment to those who dare to tarnish that wich they (the weak) don't understand.

If ("the honorable") Mr. P. Orridge sticks needles through his penis, that's his right. (And may be his duty). Why, Mr. Farrel thinks he can judge that and those which are above himself is a puzzle.

Mr. Farrel has by his actions created a vicious cycle which must be completed. He has started something that will prove his resistance or his downfall. No matter what he will win. All he has to lose is ignorance, fear, and beyond any doubt, discipline will take a new meaning in his life.

Thank you, for your time. I would appreciate it, if Mr. Farrel has any form of explanation towards his childish attack on PSYCHIC TV. I expect his reply in the next issue.

Stick to hardcore. After a while, you may move on towards other froms of music. Don't review that which is beyond your brain, Mr. Farrel. Pain can be a motivator towards stupid behavior control. PYSCHIC TV is a force better left alone if you are not prepared to confront yourself!

Either lead, follow, or get the fuck out of the way!!
Buddy Foster/Psychic Youth

Dear Buddy,

You've been watching too many Bruce Lee movies.
Ray Farrell

Dear MRR,

Jeez, what a great article"Beyond Meat" was and still is. I turned it in as an essay in my English class and I received an A for the grade. Not bad, huh? Thanx a lot. And thanx also for keeping me sane down here in Douglas, Georgia, population 15,000. I've been here for a ½ year and it gets me sorta down cuz the people here do not like me at all. But I try to push them outta my mind and concentrate on practicing guitar, skating, and reading all I can. Your zine has kept me informed about what's going on in the alternative music world.

My mom loves ya too, cuz she likes HC. She's as great as MRR is, teaching me how to play guitar and drums. She was in the VELVET UNDERGROUND, where she played drums. Well, anywaze, thanx MRR, mom, and Michael Lerner (for writing that article).

Kerry Tucker/ 702 E Franklin St/ Douglas GA 31533
P.S. BLIND LEADING THE BLIND shred!

Dear MRR,

The next time I hear someone define "A REAL PUNK", I'm gonna shit rabbit turds and hop down a fucking hole! With love and all that crap, Wolfboy/ Portland OR.

Dear MRR,

I'm writing for help from anyone willing to respond. My dilemma: I'm trying to organize a free peace concert for the youth of this community. My reasons are not completely selfless. I will receive credit at the university I attend. It would be gratifying to expose the youth of this city to new music and new ideas. I was a freshman in H.S. when the SEX PISTOLS were alive. Unfortunately, PIL had released a few LP's before I even heard of Johnny Rotten. Radio in Central Illinois is a vast wastelend of trash.

I plan to invite local peace groups to attend the show, and recruit followers, much like the military does in our H.S. Possibly a few will be enlightened. I don't expect a mass conversion, but no one could say "I didn't know there were alternatives". There are alternatives to Ronald Reagan, nuclear war, and DURAN DURAN.

I would like to have at least one hardcore band with an album out to play the show. It's important that the show remain free to insure everyone's participation. I realize travel costs money. If any bands are interested, contact me and we can work something out. I can arrange a paying show in town or the area (we are 100 miles from St. Louis, 200 miles from Chicago, and 75 miles from the University of Illinois at Champaign-Urbana.

Anyone planning to be in the area in late April or early May, drop me a line. Locals write too...I may not be familiar with your band.
Sean Burns/ 2209 S 6th/ Springfield IL 62703

Dear MRR,

Someone in #21 was concerned about what good ol' Mike Muir has said in that Penthouse article. Well, this should clear things up. It's from XXX #8.

xXx-What was that piece in Penthouse that you were involved with?
Mike-That was a long time ago and I really don't like to talk about it, but I knew this guy who was a photographer and he had a friend who was doing a piece on punk rock. The guy came over and he was...well, I don't want to call anybody an alcocholic, but the first thing he said was that he had a tooth ache and if I had something to help it. He didn't tape anything and he just wrote it down and there were things that I supposedly said that I know I never said and there were a lot of things that I said that he gave to other people. It was basically bull shit and they did just what they wanted to do and just to prove a point, they came over and said that he'd give me twenty five dollars if I went over and started fucking with some dude and I asked why and he told me that it would make a good picture. They just wanted something fucked up and something that would scare people. What kind of people buy Penthouse anyway? For the articles, what else. People are going to buy it for the pictures, so if people are going to buy it, they got to have something crazy.

Anyone into VANDALS, CIRCLE JERKS, FEAR, BLACK FLAG, and STALAG 13, or if you want my zine for $1, write: Michelle/ 1528 Sheridan Rd/ Glendale CA 91206.

MRR,

Who came up with this "punkette" bullshit? it's just sexist garbage. Any female calling herself a "punkette" should have her head examined. Punks are punks. I'm no one's cheerleader! I'd love to hear from anyone. Write to me.
Dinah Tabor/ 2003 Paquito/ Austin TX

Dear MRR,

This is to all the people who wrote to me, especially Sabine from W. Germany, Pete from Who Really Cares, the guy in D.C., and girl in Michigan. I was jumped and beaten in a subway tonight by 6 guys who stole a bag containing all your addresses, in addition to every word I've written for 3 months. Please, please, please...this is true, and I desperately want to write back to you and am not some asshole who doesn't answer letters. .
Meat Squirmles/ 22 Georgian Blvd/ Jackson NJ 08527

Dear MRR,

We are writing because we have heard so many lies about us. For example, that asshole business guy, Chris of Bad

Compilation Tapes, has lied a lot about us... stuff like saying we're "not punks but rockstars, etc". Ask him how much money he stole from us. The final days we spent in NY, he had us staying with some lunatic nazi skins, without money and food, because he wouldn't pay us what he owed us. As to the problem about phone calls we made to Finland from the States... We asked Chris if we could call our girl friends, record label, and parents, and he said that he would pay for them. Now, we hear that we burned people! This is not true!
Rike/ HOLY DOLLS (Riistetyt)/ Box 51/ 33211 Tre/ Finland.

Dear MRR,

Hooray for G.G. ALLIN and the G.G. Obscene Report. It's great to see the living god back in action! As a former New Hampshirite, I feel it is necessary to include our state in your scene reports. I just moved to NY recently, and have been commuting to my home town of Concord every other week. The scene has been slow, but up-and-coming. The rareity of shows in our area gets us to commute to Boston for a few good ones.

In the Plymouth area, a band called 5 BALLS OF POWER are playing around--good thrash! They deserve better gigs. In the Portsmouth area, I've seen 2 bands--VITAMIN and PSYCHO. Things are really hoppin' in the Concord/Merrimack County area. The BLIND EJACULATIONS have a tape out and have been playing on a couple of indie stations. GROWING RANKS are getting material together for an LP. Look for an up-and-coming band, CATHODE RAY MISSION. They're hot! Also rumored is another cassette by ABORTION SQUAD from Manchester.

That's all. For any info or if you're interested in playing around the Concord area, write to:
Cathode Ray Mission/ 25 Little Pond Rd/ Concord NH 03301.

Hey gang,

Just wanted to let you know Vermont hasn't sunk into NY yet, and it's fucking cold up here. You have it made in California. Mohawks are out of the question here. They freeze and snap off!!

The "I Hate Ronnie" contest's drawing for the beautiful car pictured here is still going on, but you must enter to win. And for those of you thinking "Ha, I'll never win that beautiful automobile, those contests are fake", I'll give you proof that people win. Last year my mother won our Grand Prize, and you could this year. To enter, you must submit three things: your name, your address, and a paragraph on why you hate Ronnie Reagan. This is the chance of your life. Send entries to: Potsie & his raiders/ 47 S Williams St #212/ Burlington VT 05401.

Dear MRR:

In the past several issues of MRR there have been a few letters written in regards to the Boston scene. No matter what point of view these letters expressed, they all missed the one, most important aspect: there is no Boston scene. Why the true story has not been told is beyond me, because it's rather obvious.

Boston was once the home of hardcore bands such as SS DECONTROL, JERRYS KIDS, DYS, FU's, PROLETARIAT, FREEZE, and others. Together, these bands and the people associated with them raised a very healthy, very smart "scene". But then, a few years later, something happened. Boston's musical attitude has completely gone haywire.

There are no hardcore bands in Boston any longer. Of all the bands mentioned above, none have retained their original attitudes. The bands have either broken up, or have taken on a "new direction," which is for the most part, a heavy-metal, anti-hardcore stance. Bands such as the FU's have actually denounced hardcore (see interview in XXX fanzine). One thing that pissed me off like hell was at the final JERRYS KIDS show when a very influential member of the scene, who I won't say the name of, actually made a big speech saying that hardcore was dead, and that this particular show was the "end of hardcore in Boston". He further made the totally assinine remark that "we started hardcore in Boston, and now we are going to end it here today." By the end of the day, people were milling about saying "hardcore sucks," "Hardcore is dead." During JERRYS KIDS set, they played an old SSD song, changing the title of it to "How Much Hardcore Can You Take". In a nutshell, the scene now hates everything it once advocated. The bands say they have "grown up." I think they've just grown stupid.

A Boston scene report is a farce. It may mention tons of bands, but it neglects to mention that none of the bands want to be recognized as punk or hardcore. JERRYS KIDS, THE FREEZE, PROLETARIAT, are gone. DYS is a metal band, and the FU's, patriotic or not, want to be called a "rock 'n' roll" band. They can do that if they want, but if this is what the bands want, then why do they bother clinging to the underground/punk/hardcore community? Why don't they reform under another name and move to a metal, or rock'n'roll scene? Their shit only ruins things for people who still like punk or hardcore or alternative ideals.

All the thinking is gone. All the ideals have been thrown away. It's over. The (and there are a few) few bands who still like the old ways are simply not enough to start a second uprising. My friends and I want to start a hardcore band (or to phrase it better, an alternative music band), but deep down I know it can't be done because the audience no longer accepts the music or the ideals. Not only that, but the people necesary to promote and aid an upcoming band, such as radio stations, record companies, etc., have all gone the same way. It is said that the scene has moved on to a "new plane". Well, why can't the old one continue also?

Things are in bad enough shape as it is in the world. One of the last forms of positive rebellion does not have to destroy itself.
Pat, Boston.
P.S.--Violence and ignorance aren't helping much either. Are these same things happening elsewhere?

Brothers-

This is Dave from D.Y.S. in Boston. I'm writing in response to a letter printed 2 issues ago about 3 Boston "sellout" bands, namely SSD, D.Y.S., and GANG GREEN.

Yeah, we're sellouts alright. We didn't stay the exact same or go in the "correct direction". I always thought that this whole trip was about progress, oh my brothers - about not staying the same, about not getting stale. Was I wrong? Tell me, my open-minded brothers, is that wrong? If so, then we're in the good company of a few other "sellout" bands who had the guts to progress - HUSKER DU, BLACK FLAG, and CODE OF HONOR being just a few.

Funny thing - the kid who wrote that letter never heard our new record, nor dod he read any of the lyrics, and basically has absolutely no idea of what D.Y.S. is all about. D.Y.S. is and always has been about honesty, intense power, and high energy. What we are not about is labels, lies, and meandering juvenile musical critiques by an ill-informed listener.

So, my brothers, check out Boston for yourself. D.Y.S., SSD, GANG GREEN, and the F.U.'s all have new records out. None of them are similar to one another, except that in all 4 instances, the bands have matured, the musicians have progressed, and the spirit of each band is more eloquently and powerfully expressed.
D. Christian Smalley/ D.Y.S.

Dear MRR,

This letter is in response to Louie Lasorda's letter (Feb issue), which was in response to Andy T's letter (Jan).

First of all Louie, I admire your ability to accept the changes bands make in their styles of playing. However, I feel there is a problem when that progression is from fast and exciting to slow and boring. D.Y.S.'s new metal sound sucks. I like metal, good metal that is (ie MOTORHEAD, BLACK FLAG), not this shit they are trying to pass off as a "more powerful" sound. I experienced the "new" D.Y.S. sound live at the Paradise one afternoon, and disappointing is putting it mildly. I feel the same way about the new SSD (who could obviously care less what "the kids have to say"). Christ, they played with PUBLIC IMAGE at a 20 & over bar (the Metro).

I had better watch my step, you of course being a part of the "true hardcore scene". Talk about close-minded. Who the fuck are do you think you are to label music imitation or real? Being part of the "true hardcore scene" probably means you were also in the "cool crews", the same high school-type cliques that alienated newcomers to the Boston scene. I guess instead of listening to the great new hardcore bands (imitation hardcore is what you called it), we should listen to the "real" hardcore bands ("imitation" have "progressed" and now suck. I'm not saying progression in hardcore is impossible -YOUTH BRIGADE and 7 SECONDS are perfect examples of a changed sound that is still cool-. Oh yeah, about trying to bring back the spirit of 1980 (talk about backwards thinking), I don't think the spirit has ever left... and with less negative assholes like you writing the scene off as dead, the rest of us will be much better off.
Pete/ 1111 Pine St #7/ S.F., CA 94109
P.S. Unite.
P.P.S. KILSLUG rule!

Dear MRR:

I would like to comment on the garbage about punk becoming boring, generic, unoriginal, etc. I personally feel that is a load of shit. I mean sure, a lot of bands are playing a bunch of 900 m.p.h. thrash, but did it ever occur to you that thrash is what bands like and want to play? And I've never heard a band that sounds just like another one. Each thrash band has its own sound. I'm in a band, MORAL DECAY, and we play definite thrash. Our songs are mostly fast, short and full of energy. We don't play thrash because we are stupid and musically untalented. We play thrash because that is what we like. And I'm sure it's the same way for a lot of other bands that have been labeled unoriginal and boring. A lot of people gripe about bands sounding all alike, well I'd like to see you people get up and start a band of your own.

Also, people talk about bands all being generically political. People think that enough has been said about Ronald Reagan, war, nuclear holocaust, cops and governments. Well, I don't. A lot has been said and a lot of people have been working

really hard, but the things that we hate, cops and government shit, etc., have not gone away. So why should I not sing about what sucks and what should be done about it just because others feel the same way and have voiced their opinions before me? That's dumb. Punks keep saying the same thing because the fucking system keeps playing the same fucking game. And as long as they keep pulling their shit, we'll keep fighting it any way we know how.

I've been hearing a lot of talk lately about people hating the DEAD KENNEDYS. A lot of punks feel that Jello and company are a bunch of "fat rock gods," just because they are starting to catch on and a lot of people are liking them. I think that is great. What good does it do if only punks listen to punk, and no one ever hears any of it? I'll quote the words of someone (I don't know who), "preaching to the converted gets you nowhere fast" and I definitely agree with that. We've got to get people to know about punk, to know what it's about and what it means. Because I know many people who said they hated punk, and when they finally heard some, like it. I myself am one. If I'd never heard the DEAD KENNEDYS and the ANGRY SAMOANS two years ago, I'd be standing in line right now waiting to buy tickets to this fucking IRON MAIDEN concert this month saying "I hate punks. Randy Roads rules!" And I've got friends who got into punk the same way. So don't spit on the DKs because they're becoming known outside of punk circles, give them a fucking hand for getting where they are and not selling out.

Patrick Spencer--1513 Cheyenne Blvd./Colorado Springs, CO 80906

P.S.--I really wish punks would not fight each other. If we can't even get along inside our own groups, how can we ask the whole world to? Think people, you've got to practice what you preach. If we don't unite, then we can never put all of our collective power together against the system, and we're all going to get plowed right over. If we don't get together, then we have no power, and that is exactly what the system wants.

Dear MRR,

Well, it's over and we made it through ominous 1984. For every band that called it quits, there were two new groups to take its place. Gang violence rose and now appears to be falling off. Our glorious leader, President Ronald Wilson Reagan is unfortunately still with us, but as for now, we're all pretty much alive. The world scene is flourishing to the point that even those countries behind the iron curtain are plagued with those "damn punk rockers". We made it.

So here we are looking at a whole new year, and wondering what it might hold in store for us--peace, war? None among our ranks can say for sure. This is the year we can really make a difference. This is the year we have to make a difference, after all, how many more years can we survive with jolly massa Reagan holding sway over us all? So, to quote the Stern brothers, "Get off your ass, get outta your house, take matters in your own hands. Us kids are gonna do the things we gotta do 'cause it's up to us to make a stand".

So here's the best of luck to every new band, and a wish for continued success to all the ones who have already broken through.

"Let's...be careful out there."

Landshark Marc/ 6200 McCoy/ Amarillo TX 79109

Hello MRR,

It seems alot of people are using the term "peace punk". If punk isn't a peace oriented movement please point one out to me. The concern over pseudo-intellectualism is really saying "leave the thinking to the elite, the pros do it best". Is this punk? If you aren't "peace punks" what kind of punks are you? Punk did start out as a reaction to what was wrong, so why stop there, leaving it as musical evolution? Those who want punk to get "back to what it was" are just the type of attitude the "good ole' days" were aimed against (violent metaphor) in the first place. Someone once said "if you're not part of the solution, you're part of the problem". Is punk to be problem or solution? Peace punks? What else is there, I really want to know what the rest of you are so mad about?

Pete Hurd/ Who Really Cares/ 737 Ludgate Ct/ Ottawa Ontario K1J 8K8/ Canada

Dear MRR:

Before I begin, I would like to say that I'm not against skins in general, but they're the only people who I've seen ruin a show. Last Saturday, I attended a curfew show at the Mab. The show included four bands; I missed the first band and I didn't catch the name, but the other bands were RUIN, CONDEMNED TO DEATH, and TALES OF TERROR.

RUIN played their set and everyone seemed to enjoy it, although there wasn't a whole lot of action on the audience's part. CONDEMNED TO DEATH was met with a little more enthusiasm. Both bands were great.

TALES OF TERROR managed to get a decent respnse from the audience and everything was cool until about halfway into their set. A bunch of skins started getting out of hand.

I don't mind people getting psycho, but the skins were just trying to hurt people. One time this skin just decked some guy for no reason. By the end of the set, nobody was up by the stage but the skins. If they want to hurt people, why don't they go somewhere and hurt each other? Clearing out a whole club full of people just for fun seems pretty lame to me.

Maybe for some people having a show ruined is no big deal, but I live in Modesto and I only get to go to shows once in a great while. Why should I go all the way to San Francisco to pay five bucks to get beat up when I could stay home and have it done for free? Sincerely pissed, Kjell Anderson/ 221 Merlin Wat/ Modesto, CA 95350Dear MRR:

Dear MRR,

Please allow me to express my feelings about MRR and the NY punk scene. First off, congrats go out to MRR for being the most informative rag in the world. I've been a constant reader since issue #1. 21 issues later and I can't take this shit no more. All this crap about NY is making me barf. When I read the unsigned (Halloween) letter to NY skins, I was wondering what innocent kid would be blamed for that letter (me?). OK, fuck this Peace Punkx vs. Nazi Skins deal. When is this shit gonna stop, or is it gonna stop? Hey, lots of kids from the scene are way cool! A.F. being some of them. As far as the others mentioned in that letter (I'm not mentioning names because I like my legs), there's no use! These guys have been crazy for as long as I know them. 10% of the NY scene are out of their fuckin' minds. Drugs, alcohol, and bad neighborhoods have everything to do with this behavior. These guys are bad influences to the "new" punks because they look up to them. The scene used to be fantastic, fun, and inspiring to me. Wha happened? People started getting too rowdy, new people on the scene started dressing and acting the same way. Too much! It sucked wind! It seemed a waste of time to go out and meet these people (cliques). That's the main reason why I "split the scene". That, and too many old friends fuckin' me over: distributors, record store owners, close friends, etc.

Even through all this garbage though, I'm continuing to put out NY hardcore records: bands that try to make NY a better place to be from; kids that can take how NY is now and who are willing to make the scene a little better. First off, try to stop these senseless fights. Try to help each other. work and talk with each other. Make the scene what it used to be (fun!!!). Let's make it that way again. Blacks, Whites, Hispanics, Punks, Skins, and Longhairs, unite. Let's get it together brothers and sisters!

I'd like to help however I can, but I'd just like to say I don't hang out in the Big City. I haven't in months. Too dangerous! I've been mugged, rolled, and shit on too many times. If all you MRR readers (who are interested?) would like to know, I've wedded and moved to Upstate NY. The Bronx was too crazy for me and my wife (Angela). We both lived there for all of our lives and, take it from me, it sucks! Constantly watching your back, keeping your hands on your wallet, etc. Big City Records will remain stationed in the Bronx though. (2329 Vance St/ Bronx NY 10469). But I will be stomping new ground up in the hills. All my old (and new) friends can write me if they would like. It gets boring sometimes. I'm currently working on my next 3 releases: the UNJUST, BCR's comp, and a Javi Savage EP (including a HC version of Bob Marley's "Jammin"). Until then,

Javi (John Souvadji)/ RD#1/ Pine St/ Lake Peekskill NY 10537.

MRR,

I was very amused by the AGNOSTIC FRONT interview. After reading it I felt that a situation like this had occured before-- meaning a cross between love of one's country and bullshit. Nixon! I think they (A.F.) are bullshit. They talk of the malevolence surrounding skins and yet shouldn't be the center of attention when it comes to the blame. Everyone has their bad aspect, but why is it that the skins are always there? I do not have anything against them in general. I admire their support of the country. But things like the incident at the TOXIC REASONS show shouldn't go on, because to me, punk is expressing your own ideas and respecting other's ideas. Punk is not destroying the government before it. It is showing disapproval of the way something is run and should be corrected. Keep in mind that this is one of my views of punk. AGNOSTIC FRONT, please let me understand you more. Lots of things you talked about were interesting, and lots was shit.

Mike B/ Despair zine/ 1901 Bainbridge Row dr/ Louisville KY 40207

MRR,

I'm writing to you about AGNOSTIC FRONT. I don't agree with what they stand for, but I like their music and I don't think they are nazis. The interview tried to make them say more than they ever intended to say in the first place. They are a band, not a political party. They should not be required to answer questions or take stands on every issue existing inside or outside the scene. There may or may not be National Front in NY. A.F. denying that there is doesn't mean there isn't, but either way A.F. should not be held responsible for it. A.F. is not involved in any skin vs. punk conflicts either; at their show in Bridgeport, Connecticut, they let an anarchy/peace punk named Ray sing their song "United and Strong". Roger sang right along with him and A.F. and friends caused no trouble at the show. This could mean that

the trouble at NY shows is caused by elements in the scene other than A.F. and their friends. Violence doesn't follow them to every show. What I'm really trying to say is: they have good music, why ask for more?
Inez Shields/ P.O. Box 1112/ Danbury CT 06810.

Dear Inez,

I couldn't disagree more. If it's just "good sounding" music you want, then punk is no alternative at all. For me, what makes punk different is the intelligence and commitment behind it. If bands are going to speak their minds on social issues (as A.F. do), then they have to be aware that social issues are political issues. If a band preaches "love of country", then they should not be defensive to what that "love"entails, to what their understanding of "country"is. I think there's direct connection between an opinion on "serving one's country" and one's opinion on the situation in Nicaragua. (And speaking of which, even though A.F. were pretty evasive on that question in MRR, they did answer it in another zine, Guillotine, and the answer, printed below, is pretty illuminating).

GUILLOTINE: How would you feel if we were to get into a war with Nicaragua?

Vinnie: We have to stop Communist aggression.

Roger: You've got to defend this country. If we don't get into it, the commies get into it.

Vinnie: It starts with a handful of men guarding the border. Two years later you've got a major offensive there.

Roger: I mean if Russia thinks their gonna walk into Nicaragua, we've gotta do the same thing. Forget about this question. We don't really like to get into politics. I've heard a thousand anti-Nicaragua songs and anti-Reagan songs and anti-cops songs. Alright, so some cops are fucked up.

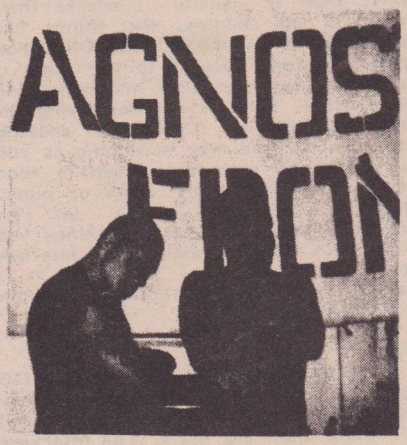
GUILLOTINE: How do you feel about the political climate in the United States today and its relationship to hardcore?

Roger: Something in the government is fucked up, like a lot of poor people need help and Reagan fucked them over, like with Welfare and Unemployment.

Vinnie: He likes our foreign policy, but he doesn't like our national policy.

GUILLOTINE: Now that you've answered it for him..

Roger: I think he has guts (Reagan). I like a man that has guts.



Vinnie: He likes a leader. He needs a fuhrer!

Roger: Forget the politics!

Finally, the whole concept of "unity" in the punk scene is really ambiguous. Unity around what principles? If it's unity around hard-sounding music, then your criteria is met. But for me, unity would have to do with a lot broader set of values. Tim

Dear MRR,

Laugh! I almost shit myself... I just read the AGNOSTIC FRONT interview and nearly threw up.

"In England, it (National Front) is a way of survival...there is a need for racism... In England, there are constant race wars between the whites, the blacks, and pakistanis.. They are all racist, but racist to protect thems4lves in the race wars..."

Well, A.F., thanks for giving me such a perceptive insight into the culture and recreational activities of people in the country I've lived in for 27 years. Actually, in the course of 330 odd gigs, I've played just about every major (and lots of minor) towns in England, and spent hours drinking and talking with people of all cultures in all sorts of places... and never seen a "race war". D'you know why? Because there aren't any-- except in the perverted fantasies of evil people like the N.F., and you maybe?

At the moment there's a miner's strike in the U.K. which has been going on for 10 months. Loads of bands and performers, black and white, have been doing benefit concerts for the striking miner's families. And West Indians, Asians, and others have been in the forefront of fund raising activities. If you'd been at the Notting Hill Carnival (a West Indian festival) last year you'd have seen the stickers: Black people support the miners. I've spent long periods in places like Birmingham and Bradford (major multi-cultural areas) and seen unity that was (and is) a positive inspiration. Race wars? Yeah, and little green men in Washington Redskin shirts. Millions of 'em!

Of course in certain areas (especially in East London, that area so romanticized in certain places), there is a degree of racial tension caused by a common poverty and misery, bad housing, unemployment.. and the National Front exists to enflame that tension. Instead of unity and a bond to solve common problems, (by taking on the government, the source of the problem in Britain today), they urge violence, racism, and a kind of dumb patriotism which really gets up the nose of those of us who are proud of our country (though not much of its history) and want to enjoy and savor the varied cultures now available for all of us.

The N.F. cause trouble at gigs, cause venues to be closed down, and are really tough just as long as there's 5 times as many of them as there are of you. The N.F. have violence as their only argument-- no philosophy, no reason, no ideology worth speaking of-- just violence. And finally, I'm very pleased to say that the N.F. are a tiny, tiny minority whose influence stops at the tips of their boots. Some of us are determined to keep it that way (cheers, Phil Swisher of Raleigh) and do it through dialogue if possible. But if it comes to it, we'll take 'em on.

AGNOSTIC FRONT: you seem intelligent guys... so wise up and stop telling ME what's happening in my country-- especially when it most certainly isn't!! And remember, the jackboot would hit you first of all.
Attila the Stockbroker (the John Riggins of poetry)/ 161 Spencer Croft/ Harlow, Essex/ england CM18 6JR.

Dear MRR,

If you would please stand by, I would like to spill my guts. Spill 'em on a truly sensitive topic indeed; racism. Yes, it's our old pal racism, who never fails to show its ugly head to all. Be it aimed at the white, the black, or the Asian, the gentile or the jew, the woman or the man, racism is a fear and a hatred which I can stand no longer.

I was brought up with the belief that all men and all women are created equal; words in the vein of honky, nigger, chink, etc., offend and threaten me to the same degree. For the most part, I believe that racism is an unfounded fear of those who look different; however, there are those who believe that their prejudice is justified due to past negative experiences with the race in question. My response to that is simple: to hold an entire race or ethnic group accountable for the actions of a few reflects a weakness that runs rampant in our society.

Let us try to stop it, shall we? When next you hear a racial slur being dropped, let loose your tongue and display your anger. If we are lucky, someone who respects you may be standing within earshot, and he or she may be influenced, not to ignorance, but to knowledge. Rob Oakes/ IDLE RICH/ 4 Charlesgate East/ Boston, MA 02115

Dear Keith and MRR,

I want to thank you both for printing up the letter and article about fascism and nazis.

I used to be a skinhead; boots, suspenders, and shit for brains. I used to believe in all that "white power" stuff, nationalism, and of course oi! We (our gang) used to mold ourselves after the working class movement of England, and truly wished we were there. We substituted "niggers", "fags", and any other minority for "pakis"... including "punks". Everybody in the scene called us nazis and fascists. But to tell ya the truth, I never knew what the fuck they were talking about. To me, being a nazi was "punk". I thought it was a compliment. Beating the shit outta all those unwanted lowlifes was the thing to do. I was brought up by my parents to hate "niggers" and "chinks"; they were destroying our economy. I've realized now how wrong I've been. It seems to me that society sets us up against each other so we hold each other down. Know what I mean?

There's just one more thing; being from a skin gang (brotherhood, we used to call it), I saw and lived the mind games we used to play on everyone. Intimidation was a biggy; so was out-and-out violence. But the biggest con was how we used to make people believe that we were more than what we were-- and that was just a bunch of frustrated, stupid kids. People saw us as a strong social unit living in harmony, protecting each other. In reality, we had the same stupid mind games with each other. We were nothing special, but we had everyone else believing we were.

I'm lucky I got out of it. But I'm sure my gang would try to kill me if I gave my real name, so I won't. But I know where their soft spot is... right between the legs.
A.S.S./San Fran

Dear MRR:

I've read a lot in your zine about the swastika and what it symbolizes. I happen to study symbology so I thought I would tell you what it really means. The swastika is an ancient fertility symbol. But the Nazi swastika is backwards. Therefore, it means death. It is a powerful symbol (look at Nazi Germany), but the Nazi swastika is negative in every way. Those of you who think it's cool to wear don't know what you may be bringing on yourself. Furthermore, the swastika is basically a cross with bent arms. If the Nazi swastika is backwards, it's rather like an upside-down cross, isn't it? Now, what is the opposite of God? Keep that shit away from me, thankyou.
Janet Allt, Westlake, OH

Dear MRR:

I'm 48 years old and I just want to let everyone know that if you think punk started with the SEX PISTOLS or NEW YORK DOLLS, think again. There was shit like that in the 50's, only it wasn't called punk/thrash music, it was called "skid row

noise." If you don't believe me, just ask your old man. And if you think punks wearing swastika armbands is new, guess again kids. In 1956, we had a band called "9th Ward Scum". We played at this underground club called "The Bunker". Sure, it wasn't popular, but to us it sounded a lot better than BUDDY HOLLEY, FATS DOMINO, or THE BEATLES. To us, these people always sucked. We didn't play that slow bullshit. We looked and sounded a lot like THE MISFITS. We got hassled by cops all the time and once our drummer was picked up for walking down the street with a needle through his ear. Then our club was shut down and the band no longer existed. We had the same attitude most punks have today, so I'm all for the hardcore scene. Don't give up kids. I'm 48 and I've only begun to fight.

"Graveyard Rodeo" rules!

David Dumestre, New Orleans, LA

Hell-o:

I just got back from the ABSURDS/VOMIT show in Old Montreal. ----------. Sorry, but I couldn't express my anger any better. I don't know, maybe I should have done like that girl...smash up some glass and scream. Fuck you, bastards, fuck you. I'm not addressing the public, just you. I don't care about them, they might as well go and nuke their whole fucking lot. I mean... hell, it's me who's apathetic. It's me who doesn't care. I shouldn't give a shit. But I fuckin' do... for you. You wanna be different... BE. Tonight I saw the same reaction as I would see in fuckin' Spectrum. Most people standing around, not even trying to stop the fights, not even trying to stop thrashers from smashing up (unintentionally, some would say; STUPID, I would say) that guy's place.

VOMIT reacted cool (thanks, I learned something). You assholes just watched. Sheep... fuckin' sheep. You're no better than the people you criticize. I am firmly apathetic, but fuck, I wanna be different, I am different. I'm not a piece of shit like them, the society. Not a bighead, I say this because I've tried to bring myself here and I know it. If I can't make my life like I want, I'll try to make mySELF like I want. In any case, I'll always have the exit option. Won't take the shit. You motherfuckers are no different if you don't start to act. Let that mohawk be not only your "fuck off" to the society, but also to that asshole who thinks it's not "cool" to take a step... To gently hold a guy and keep him away from the guy he was fighting with. To go to the mike and say that you think tonight's show is a mess. To scream and shout at people, tell them that they suck. Hey girl, you noticed that half the crowd wasn't paying attention. Well, one heard, one cared. Next time, that one might be the one who will make a difference.

You bastards. MOVE, SCREAM, SHOUT. Say that you don't want it (she showed you some real agression). That you din't want the fights to happen again. Go to the mike, say that you didn't like what just happened.

What she said was right. You heard about the Vancouver 5. You went to a couple of benefit concerts. You had fun, met friends, etc. Then forgot. Yah, that's all there was to it. I came out of the show, people talking and laughing. I headed home. On the bus I saw 9-to-5'ers coming back from their clubs, talking and laughing. I saw no real difference. We just do our partying in a different way, in a different place.

I'm no disillusioned motherfucker who after some time gets disappointed by punk. I've been fuckin' disillusioned for 22 bloody years. I've tried many, and I've been let down by many. I just don't want to keep it inside because I always thought (and still do) that... fuck, I'm not gonna explain it for you. The guy said, "Where's your idealism gone?"

I just hope a lot of people get to read this, or at least hear about it. There was no better way of getting it heard. Don't fuckin' reply. I didn't express myself totally, so why bother? O.M.T., Montreal

Dear MRR,

The prevalent commodification of the art/style associated with the 'punk culture' has brought a question to my mind: how is it that a movement whose historical/ political/ intellectual justification is revolutionary and progressive, produces commodities saleable and palatable to the fascist New-Aryan IBM children?

My primary criticism is that the revolutionary spirit inherent in the movement is compromised by the referring to the metaloid propensity for the symbolism of death and violence for artistic reference points, rather than referring to more progressive exemplifications of non-conformity. Certainly there is little that is revolutionary in touting about skull and crossbones, the fucking capitalist-glutton pirates did that, as did KISS and BLACK SABBATH! This mode of expression has obviously proven to be a highly lucrative one, as Ozzy Osbourne's bank account will prove. To indulge in this is to fuel the ambition of the corporate sector and thus contribute to their oppression of the people.

Punk is intelligent, as is revealed by its proponents' fairly well-defined stances on the major issues, and their realistic approach to life. And the infantile scribblings of Pushead et al seem inconsistent with this intelligence. It seems to me to be regressive and non- reflective of the historical significance of the punk movement. Being in prison, I see daily a large amount of metaloids. It's in the fact that the art they have chosen to associate themselves with is so similar to much of the punk graphic literature that I feel my sentiments are founded. Most of these metaloids are extremely fascistic, sexist, racist, and superlatively ugly, and nowhere near what I consider "punks". The only thing that alienates them from the rest of capitalist/moron society is the fact that they are unpropertied. This fact instills in them, not a hatred for a sick society that created class struggles, but a hatred for the individuals associated with affluence, caused by simple envy and greed. If punk art is interchangeable with the art produced by this mentality, then there's something fucking wrong with it.

If anyone would like to discuss this with me, feel free to write.

Gregory W. Roberts/ Matsqui Penitentiary/ P.O. Box 4000/ Abbotsford BC/ Canada V2S 4P3.

P.S. K.A.I., I lost your address. Could you send it again?

Dear MRR,

My name is Scooter. I play guitar for the CORRUPTED QUAKER BOYS. You've probably never heard of us, but I'm sure you will in the near future. We all are presently in an institutional learning facility which is very military. You ask then how we pull it off? Being a punk here is a very illicit act; it's hard. Many of my friends have been kicked out and had their files really fucked up. Well, me and C.Q.B. really hold up to the standards of punkdom, although it's quite difficult. We are stamped by the ranking people here as attitude problems. And they watch over us like hawks, looking for a meal.

Well, let me talk about C.Q.B. There are 3, sometimes 4 of us. We are a group, a club also --an alternative, you could say. We think of ourselves as a wrench in the works. Without us, this place would run smoothly. Our music is fast and very loud. We want to do some slower tunes, but the anger always comes out when we sing. The point gets across, and that's the object.

Well, we gotta roll. Keep it up and don't let the authority bums get you.

John Sean/ Box 98/ U.F.M.A./ Randor St rd/ Wayne PA 19087

Dear MRR,

I just got suspended from school for 2 days for telling a teacher to "fuck off" after she took away my MRR. When they asked me why I used profanity against a person of "superior authority", I just told them I was pissed off. This got me another day of suspension. I told them I hated this school, and they told me I should consider it my school!

Well, I happen to consider this school part of our brainwashing society. I told them I came to their classes every fucking day and didn't give them any shit, but I couldn't deal with much more. Of course, they came back at me with "you're 16. Why don't you just quit. People like you don't belong here." Well, I thought, that's real encouraging. Then, of course, they had to sttack the fact that I'm a total punk and say that I didn't have to be that way, because of the "trend" I'm in. Well, I happen to be proud of being the way I am, thinking the way I think, listening to the music I listen to, having the morals which I think are right! But I'm fed up with the shit I get. Yes, I am from a middle class family, but that don't mean shit, does it? M.Y./ 43 Revell Ave/ Northampton MA 01060

Dear M.Y.,

My advice is to stick with school as long as you can, learn as much as possible, and then use those skills against the system. Turn your middle class advantage into a weapon. Tim

Dear MRR:

I recently relocated to northern Idaho, where I am pursuing a college education at the University of Idaho. I grew up in the Bay Area. I am fortunate that, in the Bay Area, I was exposed to many different outlooks on society in relation to the forces which influence the behaviour and actions of its constituents. In conjunction with my unique liking of hardcore music, I found the social outlook of the punk subculture to be the most acceptable, open- minded, non-prejudiced view established by any group. These were the reasons which induced me to become part of the scene,

Last summer, during the period of time directly before my departure, I was disillusioned by the notion of abandoning the ideals of this individualist philosophy and making the decision to play their game, live by their rules, and to become a contributing member of their twisted society.

However, I quickly regained my senses upon my arrival at the U. of I. (which is located in an extremely conservative part of this country). I immediately observed first- handedly the intense brain-washing and propagandization on the part of the government-controlled media. The shocking, hideous truth of those in power (pro war, sexism, racism, corporate-control, mind control, rich supremacy) became strongly reinforced in the eyes of myself, as being one who had opportunity to become exposed to sources of information based on reality and humanity, not merely the subduction of society on the basis of government progress (as is exhibited by the media). (Thanx to Tim, Jeff, and Ruth of Maximum Rock 'n' Roll and all those who intelligently participate in the scene.) My inner feelings about the "dream" (which is

not dead by any means!) and the blindness of so many citizens of this area has driven me, more than ever before, to completely nonconform to the everpresent narrow-minded ways and to stand up for what I believe in.

It may seem terrific to be able to resist the "fruits of Reagan's reign", but it is actually very self-inflicting and very difficult. I am constantly harassed and threatened wherever I go. I wonder if all the punishment and abuse is worth it.

If you would like to share your thoughts and opinions with me and my girlfriend, Francesca (who has the same problem), please write: Doug and Francesca/ 426 Lewis Street/ Moscow, Idaho, 83843

Dear MRR,

I am a student at a small Christian college in the Pacific Northwest. Recently, an old friend of mine came to visit. He certainly wasn't the person I remember! The young man I remember as an icon of the church with a promising future awaiting him in the business world was now sporting a mohawk, ripped jeans, and a DIE KREUZEN t-shirt. How the hell does he expect to even get a job interview now? To be blunt, the guy looked like shit-- I mean, you can imagine how he stood out like a sore thumb at this conservative campus!

Well, I'm not one to judge a book by its cover, but when we talked, I could tell that Satan was the master of my friend's soul. My friend told me all about the "scene", bands, the politics of punk, and showed me this zine. The only thing I figured out was that he was anti-everything and didn't vote for Reagan.

As far as I'm concerned, if "punk" means thinking for yourself, then this guy is as brainwashed as you can get. all of a sudden a guy I thought I knew was babbling about anarchy, reading CRASS lyrics, getting red over vivisection, and thinks Adam Smith's Wealth of Nations is a crock of shit. So what is he going to do with his life? What do punks do when they grow up? Get jobs as trashmen, I suppose. I mean, there comes a time when you have to accept reality and get on with the job of life. Anarchy is just not a part of the real world.

The point of this letter is: given the social realities, maybe it's OK to be a punk in high school when you aren't faced with the responsibilities of the job world. But ultimately, you have to realize that in order to buy a house and raise a family, you must--in my friend's words-- sell out.

Anyway, my friend left a copy of your zine with me. Since I used to think he was a good guy, I thought I'd write and ask the readers if they could explain "what being a punk" means. My friend insists this is not just a passing fad...well, how many hippies do you see around these days? Although I doubt there's any real substance to the scene, I'm willing to listen.
E.S. Wyatt/ Hall Director/ Foss Hall/ P.L.U./ Tacoma WA 98447.

Dear Paul,

I hope you get some response from readers. But my question is: If Jesus showed up today, would he get a job interview? Tim

Dear MRR:

Today something happened that greatly disturbed me and that I feel is worth writing about. It involved a completely defenseless, though whiny, four or five year old and her obviously frustrated mother. The last thing a mother wants is to draw attention to herself, but through the mother's loud, abusive threats, both verbal and physical, to the child this is exactly what she did. An elderly lady kindly tried to intervene but was told very rudely by the mother to "Fuck off and mind her own business!" I empathized with the mother and didn't want to enrage her further, but I told her that she was making it the business of everyone on the bus. At that point she turned on me and I thought she was going to hit me too. The mother then dragged the child off the bus (before their stop) and fortunately an old man followed them.

I felt so sick just knowing that when that child got home she would certainly be pulverized and most of the people just sat there as if nothing was happening. Sure they didn't want to interfere, but the feeling of "Stand up for yourself because nobody else will" just cannot be applied to a four year old, who should not have to fear her mother in the first place.

There are a lot more things than just child abuse that people turn a blind eye to. There SHOULD be a somebody else that should stand up for someone or something or some cause, and it should be YOU!! People complain and are apathetic, but they're sure not going to stand up and do something about it are they? No, they're going to let the next person who comes along do something about it. Well, maybe there won't be a next time, or a next person for that four year old, or for you, either. Erica Hendry/ 5612 Maple St./ Vancouver, B.C./ Canada V6M 3T7

Dear MRR-

We recently did a four date tour of Holland which went really well and encountered some interesting people on the ferry over. The bar was filled with about 15-20 squaddies (British soldiers) and after the four of us had sat down, one of the drunk ones started having a go at us for our mode of dress and general attitiude so I argued with him for some time until it seemed inevitable that we were going to get the shit kicked out of us.

However, the squaddie calmed down and had the decency to introduce himself and a few of his mates. We started taling about the various aspects of their and our lives and got on really well. These guys were from the Welsh Guards presently stationed in Belsen. One of their number (not present) apparently considers himself a punk and held a seance in theconcentration camp one night, the stupid cunt.

Anyway, we talked about the Falklands and they told us some very interesting facts, later corroborated by the other squaddies we asked in the other part of the boat.

The British force was held at bay for 7 hours by a machine gun post on top of Mount Helier (right name, I think) and when the post was eventually taken, they found one 14 year old boy behind the machine gun and 8 others from 14 to 16 wounded or dying.

They were in the Army Cadets in Argrentina and were told that they would be going on a training excercise to Chile! They were all put into uniforms (over civilian clothes) and supplied with maps of the Chilean countryside. They were told that other soldiers would be attacking them as part of the excercise and that they had to defend the position. It wasn't until their friends started being torn to pieces by the British fire that they realised something was wrong. The British chcked through the whole bunker after it had been taken and found that these young boys had not been given one single live round between them - they had been firing blanks!!

As the British forces gradually swept the islands, they heard more stories from the prisoners they collected en route. Most of them had been told that the British would eat them if they were caught. Two guys were asked how they had gotten there and they replied that we were dancing in a disco when a press gang burst in and beat them up. They were given 2 weeks training, a uniform, and a gun and shoved onto the Falklands to fight, somewhat confused as to what the fuck was going on.

We talked for ages on all subjects and found the squaddies to be in fact very humane in their general outlook. They felt that they had to tell someone about what really went on because they just don't feel that in a major war that the British Army would be capable of defending itself, because of the pompous, pathetically heroic attitiudes of the officer class who have created fuck up after fuck up for the troops.

Their officer in charge is nicknamed "Spock" because they can't believe that such a fucking lunatic could come from this planet. He constantly shows people his doctors certificate to prove that he is sane!

Ever since the Falklands he has turned every excercise into "the battle for Goose Green" with his soldiers taking the parts of both Argentinian and British troops and repeating the same manoeuvers over and over again until he is satisfied that they have made an authentic reproduction of the actual battle.

A lot of these squaddies are just biding their time, waiting to get out of the Army (one of them reckons he's going to join Greenpeace) after having been through such a fiasco and seeing their best friends killed needlessly.

The Welsh guards were given the duty of transporting and protecting the Argentine prisoners , becasue the squaddies who hadn't been there and who had been subjected to the newspaper slander and propaganda, would have torn the prisoners apart. One of them came aboard with a rucksak bulging with black dustbin bags. The guy was very religious and was reluctant to let them see what he was taking home with him. They opened the bags to find the dismembered body of his brother stuffed into individual bags so he could take him home and bury him. They had to throw it overboard as it was a health risk. -Aphid Amebix/Wey-Up Woodborough Rd./ Roadstock/ Bath/ Avon/ England

Dear MRR-

It is not usually necessary for me to write to publications to try and justify my existence or the existence of my brothers who all try to create interesting and as original as possible music.

But have you heard? Did you know that AMEBIX all use real heavy dope maaan! Eeck! Schock! Horror! So fucking what, anyway? What do you expect from a band, you fucking pruists! Do you expect a band to live up to your expectations all the time in their private lives just because you like their music? We have our own ideas on things and our own morals which we have developed over the 5 or 6 years we have existed as a band and as a family of people.

I'm only writing to you because I'm sick to death of hearing it, (AMEBIX takes this and does that, blah, blah). I don't know where the rumours started (tho I do have a good idea), but I'm now gonna put the fucking record straight once and for all.

My name is Stig. I play guitar for AMEBIX and was one of the founding memeber of the group. Yes, kiddies, I am a heroin addict and I don't try to hide it from anyone (but the pigs), nor do I try to make taking smack look cool so that other people will try it. It's a shit thing to get into and I would not advise it to anyone.

OFF THE PAGE AND IN YOUR FACE

"...it is very successful. I was fully enthralled by it and can't put it down. Excellent, excellent job!!!!"

- Martin LEADING EDGE

"I think you've done a great job - it's very well done, very neat."

- Mauro RAW POWER

"...it's great! Funny to see everyone in 3D. Opening quote is an award winner. My mom wants one..."

- Ian MINOR THREAT

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Let me tell you a little more about myself. I am the only person in the band who takes drugs. Got it?

The rest of the band have tried different things in their lives, but have not got fucked up like me. In fact, none of them take or have taken any drugs for some years now. I think they drink on occaison, but that's about it.

I started taking heroin and heroin derivatives when I was 17 (an impressionable age)... I am now nearly 23, about the right amount of time to gain a reasonable habit, don't you think? Every time I have given up for any period of time I have become an alchoholic. I started using smack heavily to combat the long term side effects of taking acid and taking it all the way to hell and back. (You think acid is harmless? Try taking it everyday for 6 months). Which did my head in considerably so much, so that I can't even be in a room where people are smoking dope (grass, pot, weed, hash, etc...) because I start getting paranoid and start feeling horrible even though it's been years since I've touched any hallucigens at all.

I am currently undergoing a methadone reduction course and it is helping a little in the fact that when we are on tour I don't have to hit the streets in each town to buy smack which makes doing gigs a lot easier. Oh yeah, by the way many thanx to the people we have stayed with on tours who understood the problem or at least made the effort to understand it. Instead of treating me like some kind of social leper which a lot of people have done (Fuck You!).

I write to you because you seem to cover a lot of ground and a lot of people will see this letter which might just stop dumb cunts coming up and asking me the same stupid old questions about drugs when we are there to play music.

So there you have it, part of my private life which I resent having to bring out into the open but it was the only way to sort out the whole fucking stupid thing.

Now everyone's had their piece of meat I'll sign off, don't bother replying becasue I won't. This is the first and last time I compromise! - Stig, AMEBIX

P.S. Yes, I've been to hell and back and I've even gone down on Satan's wart-infested pus-ridden prick, gagging and choking all the way. Where do you think our songs come from, huh???

The following is a discussion paper and as such is not meant to be passively consumed and discarded; rather it is meant to be a starting point for further discussion. This paper deals with what I see as important issues with regards to politics and punk; it is not meant to be a general political analysis though I hope it will be a starting point towards just such an analysis.

Do you really see punk as being a political movement? In terms of an overall view I would have to say no. If there is to be politics found in punk it is in the area of music and the way it is made and distributed. "What about the 'political' lyrics?", you ask. First off, it's obvious that lyrics in a song are not the ideal way to disseminate political theory or raise important issues but they do serve a purpose if written with an understanding of the situation and limitations involved. Unfortunately, what I see is a constant barrage of anti- government/police/war/ religion songs that have shown no sign of progressing beyond the basic rant that everyone should be familiar with by now. In my own cynical moods I see political lyrics in punk like guitar solos in heavy metal - just another requirement for the genre. I think that lyrics quite accurately reflect the level of political consciousness i.e. the barest minimum of understanding.

What I'm suggesting is that those punks that are political should come to terms with the fact that there is no way on our present course that punk as a whole will become political, it is theoretically and realistically an impossibility. What is needed is for political punks to partially retreat from the various battles within punk and to regroup themselves in order to move far beyond these hollow rants.

ASSIMILATION

The state uses assimilation as a tactic for diffusing, distorting and eventually defeating what is seen as a threat. The tactics used are directly related to the seriousness of the threat; therefore assimilation being subtle and not so messy is used quite often in dealings with a counterculture (hippies, punks, etc.) i.e. something which is not really a major threat but has that potential. When the threat is major, subtlety is thrown out the window. In the 60s the Black Panther Party and the American Indian Movement among others had war declared on them by a state that saw their ideas as being far too dangerous. You need only look around you and see the washed up wreckage of the 60s to understand how well assimilation works. But there's no need to look back in order to see this process occurring; the Canadian government has put "peace" on its agenda when in reality it is merely a case of pretending to tell people what they want to hear. Even the American states willingness to begin arms talks can be seen as nothing more than a token concession with which to deflate a mainstream "movement".

In the context of this article, the most obvious example of assimilation would be hardcore. And it's a classic example in every way-they have stolen the soul of what is being done, emphasizing the bad, ignoring the good, and feed it to their huge audience. What has happened is a mass redefinition of what something is all about. It's easy enough for insiders to yell foul at outlandish representations of themselves, but our problem and their tactic is to influence future peers, who at this point are the general public. The thing to understand is that the threat is not to the people but rather to the state. In order for a true image to appear, the state must be bypassed and eliminated from the equation. For this to happen, much creative thought and action must occur to cut through the bullshit and make it that much harder for the situation to be manipulated and distorted. The major question is: Has the media image become the reality?

Because of its nature, assimilation is difficult to combat unless a clear understanding of its processes is achieved. What is needed is a constant movement toward more radical politics in punk so that the move towards mainstream will be counteracted and assimilation avoided.

THE SUBCULTURE TRAP

Let's try to be objective and take a step outside and look at this thing called punk. To an outsider, punk would appear to be a white male phenomena with very loud, fast and seemingly angry music mixed up with naive politics and an extreme fascination with negative imagery and death. That's what an outsider would see, and to be honest, quite often this is what I see too. Punk, with its claim to be an alternative to society, rings hollow; this world is dominated by the white male and most definitely has an obsession/worship of death. When a self-proclaimed alternative is nothing more than a mirror of society, it has become caught in the subculture trap. I see our present society as being negative, unequal-a place where intimidation and domination reign supreme. Something that is opposite to this mess should be positive and life-affirming, something that breaks down the walls of sexism; not this male dominated, death worshiping, and defeatist thing called punk. All this leads me to ask the question: Has the nihilism of '77 really left punk?

I think it is very important to constantly analyze and put into perspective what punk is doing and where it is going. If we see it as being a big and major movement, we are setting ourselves up for a big letdown and defeat when its inevitable collapse does come about. It seems that this mistake was made in the '60's and we should be smart enough to learn from those mistakes. Punk was an introduction to progressive politics for many people, but it is a small part of the overall political struggle. It doesn't have to be the beginning and end; rather, it should be part of the process, and we should be able to move beyond it and can be constantly expanding our outlook so that we don't get trapped into having our dreams and ideals shattered by some fuck up, like punkas we know it, disappearing. It is time for us to stop channeling all our energy into perpetuating punk; we should be moving in other directions of political work instead of just repetitive preaching to the so-called converted.

ANARCHISM IN PUNK

"Anarchy in the U.K."-it should be quite obvious that the SEX PISTOLS were by no means anarchists, but merely used the term purely for its shock value. But by doing this, the words "punk" and "anarchy" were connected in what was the start of a relationship that has lasted till this day. CRASS, and bands like it, were the first to take the concept beyond the realm of shock-slogan, and it has spread like wildfire throughout the scene, judging by the number of @ in band names and on jackets, etc. I've read countless interviews, letters, and articles dealing with anarchy, and they almost always break down into 2 basic arguements: 1) anarchy would mean chaos. Who would fix my plumbing if it broke down, etc.? 2) anarchy means everyone cooperating and respecting other people's rights, etc. At best, a very unresearched and naive dialogue on the subject. I'm going to pick up on the people who promote the idea of anarchy, as opposed to those that are against it, because I feel, that to a certain extent, those for it, by way of disinformation, have created their own opposition. The term "anarchism", to me, is in itself a contradiction of sorts, owing to the various number of strains in existence.

Punk anarchists are quite adept at pointing out the problems in our present situation, and for the most part I agree with their views as far as they go, but then the analysis is thrust far ahead into the utopian future with the vaguest of explanations as to how this transformation is to take place. The main complaint I have, and I'm going to blame this one on CRASS, is that anarchism and pacifism are being treated as one and the same ideology, instead of the seperate ideologies that they are. Michael Bakunin, considered by many to be a major anarchist thinker, is quite famous for saying "Destruction is creation". The Spanish anarchists took up arms and fought during the Spanish Civil War, the RZ, a German guerilla group, is anarchist in political outlook...these are but a few examples of anarchism without pacifism. A political analysis does not hinge on a few token slogans; rather, it is an in depth look at history and present day reality of our world.

What I'm advocating is for people to become more politically involved, both within and outside punk, but to do this

insidcriminately has many pitfalls. There is a huge web of political concepts, methods and analysis to deal with in order to arrive at your own political attitudes. This web is full of political traps and contradictions that must be seen and avoided in order for progress to occur. The contradictions are many. For instance: advocating real change and participating in the electoral process, narrowly defining nuclear weapons as the major problem, supporting armed liberation struggles in the Third World while abhorring armed struggle in the First World. These are just a few of the more blatant contradictions and traps, yet these kinds of paradoxes will continue to occur unless a solid and clear political outlook is developed. To see only the whole or a part is not enough; the key is to understand the connections between the two and how change in one affects the other.

I boil down to a matter of effeciency and clarity of view of the goal you wish to achieve. The only way this can come about is through much thought, discussion, and research, but for someone truly wishing to make a change, it is imperative that they engage in this process. It seems like, and is, a massive job, but an extremely necessary one, in order for real change to come about. You can't just dance to the revolution...

I think it would be wrong for me to finish without putting forward at least one small initial proposal. Here goes... The main thing I would like to see is serious political punks get together and start talking, not through the mail, but in person. I suspect that a lot of these connections have not been made, and therefore I'm proposing that people could write to me and I would then send out a master list of addresses to all those that wrote in. Hope to hear from you soon.
Dave/ 726 W. 17th Ave/ Vancouver BC/ Canada V5Z 1T9

RESPONSE TO PAM KIRK

In a letter to the editor that appeared in #21, Pam Kirk informed her readers that I once wrote an article entitled "The Death of Hardcore", which claimed that "hardcore is dead and has been so for almost a year." Kirk's claim is that this article directly contradicts my "Intro to the Situationist International" (MRR19), which claims that '77-style punk is dead, while "the same cannot be said for hardcore." I would not deny that Kirk's claim cuts me to the bone. All I can say is that in the 6th issue of Not Bored, the situationist-inspired journal I edit, I explicitly repudiated that article, as well as an article that appeared in the previous issue and the entire first issue of Not Bored. I'd be happy to repudiate it once again for Pam Kirk and MRR's readers.

When I wrote "The Death of Hardcore", I was supporting myself as a mainstream rock and roll music critic. I had a weekly with a photo at a daily city paper, a monthly in a statewide alternative press, and the odd freelance piece here and there. "The Death" was one of the odd pieces--if the compromised editor-in-chief doesn't think your article isn't sufficiently compromised, he won't print it, you won't get paid, and your ass is owned by the bank. This was before the writer Griel Marcus turned me on to the SI's many and difficult writings. The situationists might say that during the period I wrote "The Death", the first issue of Not Bored, and what later became the article in the 5th issue, I'd let the imperatives of the spectacle take over and invert my judgment: hardcore, rather than being alive, indeed growing during the early 80's, was "dead".

I reserve the right to claim that these acts don't invalidate me or the writings I've done since, especially the "Intro to the SI". We say that you should "learn from your mistakes". I think we should go even further: there are certain types of knowledge that can only be learned by mistakes; mistakes are necessary. In the society of the spectacle, "even the true appears as a moment of the false" (Guy Debord, 1967). I agree with Pam Kirk: "The death of Hardcore" was a failure. But it's an interesting failure, just like the FEEDERZ are. And yes, that does mean that, like the FEEDERZ, I am a leader to be dumped.
Bill Brown/ P.O. Box 7252/ Ann Arbor MI 48107

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Farewell note: Rockin' Ray Farrell, longtime troublemaker at fabled Rather Ripped Records, stalwart from the outset at MRR Radio, veteran of the Rough Trade Wars, unwitting participant in 1001 bizarre occurances, and everlasting supporter of the indie network, will be moving to L.A. to work for SST Records. Ray, get their mail order in up-to-date shape! We'll miss ya! Tim & the Gang

U.S. TOURING BANDS

The band TERVEET KADET from Finland would like to tour the U.S. this summer. If there are any U.S. bands who were already planning on doing a tour, and who would be interested in doing it with T.K. (they will pay half of the costs, including arranging the tour, vehicle costs, gas, etc), then please write to: Vote Vasko/ Box 69/ 40101 JKL 10/ Finland. Thanks.

RESULTS OF MRR QUESTIONNAIRE

MRR has received quite a lot of responses to our fairly small and ill-placed questionairre in #21 about what possible changes readers wanted to see in the zine. The results are as follows:

1) Most people felt there already existed a balance they'd more or less like to see maintained

2) The general feeling was that scene reports are critical and necessary, but do tend to be boring or repetitive reading

3) People wanted more interviews and feature articles.

4) Most folks were not that concerned about getting a sturdier cover and the subsequently higher cover price.

I'm fairly pleased at the results, and do have a few recommendations that might improve the areas in questions.

1) SCENE REPORTS: People writing them should try to develop a more personal style, and strive to make them interesting reading as well as informative reading. Different organizational approaches are called for here, as well as literary development. Instead of the usual "this band's doing that", "this gig was OK", "this record is due out", etc., there should be more attention paid to overall attitudes within the scene and behind the scene, covering creative activities besides just the execution (no pun intended) of music. And instead of just a monologue, it'd be interesting to perhaps get a handful of one-two paragraph mini-interviews (with photos, of course).

2) INTERVIEWS: We can only do so many ourselves here, or ask for so many from our correspondents. It'd be helpful if hundreds of young bands everywhere asked someone locally (or do it yourselves) to write up a mini-article or one- two paragraph interview on themselves, and send it in with a photo and lyrics to a song. We'd have lots more to run, and although it might be a bit catalog-like, that isn't necessarily bad. Also, it'd be great to receive interviews of people who arent just in bands, but who are active in other aspects of creativity.

3) FEATURE ARTICLES: I'm sure there are plenty of readers out there with expertise in various fields of history, politics, sociology, arts, psychology, science, humor, etc., who'd could begin submitting interesting pieces. They needn't be lengthy, but could be if the subject warrants it. Somewhat in relation to this, MRR will be putting out a special magazine (not in our regular numerical series) of investigative journalism in the field of parapolitics, that murky area behind the scenes and behind the headlines, delving into the conspiracies, assassinations, mind control, police state movements around the world. Hopefully, this will spawn a lot of future articles for the regular zine, and create an important cross-pollenation with that whole subculture.

So, if MRR is to improve in these areas I've mentioned, then it's going to require the work and creativity of many of you readers. I think we can pull it off. Thanks, Tim.

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SPLEEN VENTING TIME:

Thesis: When Tim asked me to write for MRR I agreed on the condition that my column never be censored. It never has been. Once, however, I wrote a snide comment about Pushead being pussy-whipped into cutting the peni off his drawings. Tim called me up and asked if I would consider taking that sentence out.

"I don't want to start wars between the columnists," he said. "It's stupid."

For once in the aeons, Tim was right. It IS stupid for columnists in the same magazine to use their space to yell back and forth at one another. I cut the offending sentence.

Antithesis: Tim Yohannon gets to read-- and answer-- my column in the same issue it's printed. I can't repond to his until two issues later. This is due to the peculiarities of printing and deadlines, and to the fact that it is, after all, Tim's magazine. (Nya, Nya!--TY) (I didn't write that!--TY) So, when in issue 21, Tim attacked my column, it's taken me until now to answer it!

In the first paragraph he says "Mykel finally went to a Hardcore gig...and based on his class excursion, has pronounced NY 'safe' for the rest of us." He further says, "...maybe, Mykel, if you had been reading parts of MRR that don't just pertain to you, you'd have known that most of the criticisms we received and printed of NY came from New Yorkers. Also, if you have been reading the zine, you wouldn't have been too surprised at there being a scene in Crowley, Lousiana..."

In another place in that same issue was an interview with the NY skin band "Agnostic Front." (This doesn't directly involve me, but it is relevant--you'll see.) Tim basically asks A.F. if they believe in killing babies and raping girls with baseball bats. In yet another place in the same issue is a black page with a few white blobs on it. The caption says it's a photo of an old guy being hit with a lead pipe by skins--in San Francisco!

In his questions to Agnosic Front, Tim says "I've drawn my questions from seeing how the 'fellow skin' thing works here (in S.F.)." Later he writes: "Again, based on my firsthand observations here (S.F.), there is definitely an element of implicit threat and intimidation...in the skin scene."

Synthesis: Okay, I guess you see why I"m mad. I'm not mad at Tim personally. I still like the guy. (I didn't write that!--MB), but I think a lot published in issue no. 21 was unfair. I want to give another side-- even though it's two issues later.

Working backwards: Of course I can't speak for Agnostic Front. They did a good job of speaking for themselves despite the obvious hostility of the interviewer. I can speak about the idea that "Skinism" is some kind of monolithic international conspiracy, run like the Catholic church, with a National Front Pope somewhere in England, directing his lead-piped Bishops in big cities all over the world. Maybe we should call that attitude "Skin-baiting."

Tim condemns New York and skins who he's never met, based on the actions of those in San Francisco. It makes a lot of sense, doesn't it? (And letters from readers and correspondents) (I did write that!--TY).

Next: Sorry Tim, I don't memorize the MRR scene reports. But even if I did, just because I read a scene report in MRR about Crowley, Louisiana, that doesn't mean I still wouldn't be surprised to actually find one!

I do read the parts of MRR that don't pertain to me. That's how I got involved in the whole NY controversy in the first place. If you read magazines other than ones you run, you'd know that I was one of the first to complain about violence in New York.

In Flipside, more than a year and a half ago, I wrote a letter, printed as "guest editorial". I told about a visit to CBGB's to see SADISTIC EXPLOITS. At that show I was hit in the face with a chair driving my top teeth completely through my bottom lip. (You probably deserved it!--TY) (I didn't write that either, but I should have.--TY) I've still got the scar. And when I played with ARTLESS, our guitarist Julien was pulled off the stage and stomped on. HE'S still got the scars.

But scenes change, Tim. People calm down. (California translation: mellow out). Punks (skinheads) have outgrown the media image of themselves. Sure there are still problems. There may even be violence in the future, but it's not endemic.

I wonder if Tim saw a San Francisco Negro hit someone with a lead pipe, he would then condemn all of Manhattan's off-white population. It's the same idea. Some Jews are cheap. Some Italians are in the Mafia. Some Commies are nasty. Just because a few live up to the stereotype doesn't mean that everyone does.

As for his implication that I've only been to one Hardcore show in New York, that's not true! It is true that I rarely go to Sunday matinees. I prefer to avoid the danger of CBGB's and do something safe during that time--drive a taxi.

Finally, I don't hate MRR. I wouldn't be writing for them if I did. I respect the time and sincere effort people put into running the magazine. I envy them in that more people seem to hate them than me.

I do resent being criticized where I have no chance to defend myself--at least not till two issues later. I do think that these inter- columnist rivalries are stupid and boring to read. (Right, dear reader?) Tim can answer this here, and then, that'll be the end of it. (Unless I get mad again--TY) (I didn't write that either--TY).

Dear Mykel,

You mplxx #** !!! NY is 333**! Skins grr##k;gf! Your next ad 3ffddsahk turkeys!!! And@the@[sh new columnist ##¢& replaced!!!! Love, Tim

Well, it's time for MRR's annual financial report. Initially, we had intended to do this more frequently, but it's become a pretty complicated task, best done at tax reckoning time. So, here we go:

In 1984, MRR began with a bank account balance of $5643. Considering that it costs us about $4000 in expenses to produce our monthly, that's not a gigantic cushion.

I'm now going to list the major yearly totals for expenditures:

Zine	
printing	$16942
supplies	$ 1957
phone	$ 3361
rent	$ 3673
accounting	$ 433
advertising	$ 1150
maintenance	$ 250
postage	$11828
computer	$ 4556
Record Label	
production	$ 2078
purchasing	$14823
Radio Syndication	
tape & copies	$ 4155

Besides these general categories, there were many smaller odds and ends adding up to several hundred dollars, plus $5400 that went to staff reimbursments for expenses. Thus, the grand total of outgoing money for 1984 was $79,678.

Now, on to the plus side:

Zine	
sales	$35900
ads	$15424
Record Label	
sales	$16013
Radio Syndication	
sales	$ 4450

This totals up to $79788, with all adjustments being made. One note: the MRR Record income applies only to the Welcome To 1984 LP (70% of who's profits went directly to the bands). As to Not So Quiet..., we did that project for Alternative Tentacles as a labor of love and as an introduction for the zine. We turned down any financial interest in that record and have never received a penny.

As you can see, the $79788 in income is pretty close to the $79678 in expenses. This is not accidental. Because no one here at MRR takes a salary or depends on MRR for a living, we can try to project both expenses and income, adjusting rates, etc., to meet our minimal needs. This allows us to keep our cover price, ad rates, etc., down to the bare bones.

At the ends of 1984, MRR's bank account was $5434. Again, close to what we'd immediately need for the next issue's expenses. But, at any given point, MRR is always owed money, and not the other way around. Because we are on 60 day terms with most distributors, we can rely on money coming in from sales 2 months prior. One other note: out of this yearly profit, our taxes (federal and state) must be paid. For the year 1984, this amounted to $2125.

We've received many requests from readers to print an article on "How To Put Out a Zine". There are some aspects of that request that I'd like to address now. However, the scale we are dealing with at MRR may not apply or be helpful to a new zine publisher, but it couldn't really hurt either. So here goes...

When MRR Zine started in September of 1982, we already had some name recognition with labels, advertisers, etc., because we had been doing our radio show since 1977. Therefore, it wasn't very difficult to pre- sell ads. We sold enough in advance that we just needed to borrow about $800 to pay off the printer for issue #1. After that, we collected on the ads, paid off the loan, and with the sales income from that issue had enough to put out #2 on our own. I believe we printed 2000 copies of the first issue (48 pages).

Distribution was not very difficult either for us, as we had 3 national/international distribtors located nearby. This enabled MRR to immediately, and cheaply, get our existence known.

From that time on, we've grown in size (56 pages by issue #3, 64 by issue #4, 72 by issue #5), circulation (2000 of issue #1; now it's up to 10,000), and scope (local in #1, national by #3, international thereafter).

Expense-wise, costs have gone up dramatically. Initially, we scrounged for supplies, cheap photo work, etc. Once on a bit of stable economic footing, we found that time became a more important factor, and scrounging took too much time when trying to do a monthly zine. So, at present, our monthly expenses are roughly:

printing	$2000
rent	$ 300
phone	$ 300
postage	$1000
photography	$ 100
supplies, etc	$ 300

Our monthly income is more like $4800, so that $800 profit is accumulated to go into the next project (be it the next issue, putting on shows during the summer for touring bands, putting up bands at our house, helping folks out of jams, doing another record, some new idea (speaking of which, watch for a "Special Edition" mag this spring!), or equipment improvements (such as the memory typewriter we got last year, or the computer system we got this year).

Some other thoughts: the key to selling ads is proving that (1) you can produce a decent looking, interesting publication, and more importantly (2) that you come out regularly and on schedule. Beyond that, the main problem is collecting money you're owed for ads and distribution. We have seldom been burned on ads, and have had no problems with distributors ourselves, but we are fortunate to be on a firsthand friendship basis with most of these folks, most of whom realize their future lies in being honest and dependable too, and who realize that all our fates are mixed very closely together.

What else? Hard work. The people who all volunteer their time and energy to MRR, from the shitworkers here to the reporters all over the world, all function on little else but commitment. MRR does re-imburse for expenses, but that is a drop in the bucket compared to what their efforts are worth. Motivation is the key here, and it's up to the publisher of any given zine to not only maintain his/her/their momentum, but to communicate that to others, creating a network of positive, active participants. This can be a tough task, balancing one's own needs and aspirations to what others can afford to spare. With volunteerism, you have to be thankful for whatever little anyone can offer. This calls for good communicating skills, and a lot of patience.

Finally, to be "successful", a publisher must have something they really want to get across. And once you do become "public" and outspoken, be prepared for the shit to hit the fan. You may get a lot of support from readers, but you'll get a lot of detractors too. You must sincerely believe in yourself, your vision must remain clear, and you must learn to accept/rely on your cohorts. Given all the work you'll be doing, the pressures of planning the next issue, assigning articles, transcribing interviews, making sure deadlines are being met, selling ads, clooecting money, making people happy, answering mail, filling orders, keeping business records, writing reviews, and then somehow putting some time aside for a regular income-producing job and the ups & downs of your personal life, this is not too easy. Balance is the key! I mean, really, how would you like to deal with the Jeff Bales and Mykel Boards of the world on a regular basis?

Well, nuff said. I know this is not an in-depth look at "How To...". but I think there's enough general info for starters. Beyong that, shop around. Talk to printers in your area, talk to distributors about terms, shipping, etc., establish contacts in other regions. But most importantly, build up your self-confidence, and your reputation for reliability. And, after all is said and done, have fun. If all that work (and in our case, for zero money) doesn't pay off in friendships, growth of practical experience in new skills, and a love of communication, then it's all for naught!

I think this is as good a place as any to thank all the people who've helped out MRR projects: from volunteers here to writers elsewhere to advertisers to distributors to letter writers pouring out their thoughts to readers. You're why I keep going and why I keep believing in this scene. Thanks!

THE GREAT ROCK'N'ROLL SWINDLE

Well, here it is, an introduction to what may become another in the long list of editorials/columns in MRR every month (anything's better than scene reports, and anything is definitely more interesting).

My intention with this little section is to discuss, and answer directly, questions people may have concerning music and its businesss aspects. And unless you are always planning on literally putting out your own records and promoting your own shows, sooner or later (hopefully sooner, if you read this section), you will discover , as my U.K. forerunner Malcolm MacLaren once said, that "it's a swindle". Sad as it may seem, indeed it is a great one at that. The music business is ugly!

Over the last two years I personally helped create and develop one of the most popular, successful bands in hardcore history. Like it or not, no one could deny the widespread acceptance the band received with this genre of music, which until that time had never been achieved. But I recently quit. The challanges that initially motivated me were unbelievably fantastic; overcoming certain barriers and critics was overwhelming. But the business of music, among other personal things, caught up, and in my eyes, tore down much of what I had been working nearly 24 hours a day on for the last two years.Perhaps it's the same with all forms of business, or perhaps my experience was a unique one. I will not conclude that all of this or any other business is immoral and unethical by my standards, because I do not know every single thing about this business and all the people that work within it. But contemplation of the notion has occured.

Keeping this in mind, members of the MRR staff and myself decided to create this section to keep the just from being taken advantage of as much as possible. And to make the just person aware of the realities of business, like it or not!

The just person tends to give the benefit of the doubt at all times, seemingly reasonable. Unfortunately, from personal experience, I have discovered that awareness and better education concerning those activities which my interests may involve me in would've saved great hardship if I had onlypayed closer attention to them from the start. Whay may sound like total paranoia truely is not. The fact is that it can't hurt to learn and obviously question any doubts that do arise, until they are completely cleared up.

When I say "rock'n'roll" in this column, I am refering to the business of music. If you are content to play in front of 10 people or sell 100 copies of your record--more power to you!! (I sincerely mean that). You may be rockin' harder than anybody, but if you truely feel this way, you are not too concerned with these business aspects I speak of. Although you may be interested, this is meant for the more ambitious artists out there.

To be a great band, you must really want to be a great band. Not a famous one, a great one. The intentions must come from the heart and mind, not the ego and wallet. If the initial intentions are not just, you surely cannot expect anything that follows to be. Even then, if begun with the right things in mind, age, growth, and social position , along with $money$ can change anybody negatively--if the just thought is not kept in mind.

Some other things to think about and seriously look into, if you're going to be involved with "The Swindle", are: Work Ethic, Presentation, Promotion, Management, Publishing, Royalties (profit sharing & mechanicals), Trust, Image, Seriousness, and Internal Relations.

For those who decide to take the just route, I never want to see you get ripped off. Unfortunately, more often than not, artists' naivety of the business aspects of music finds tham being taken advantage of--very often from those they may not suspect in the slightest. I see it in several places today, even within the "hardcore" movement. This happens everyday, and if you don't care that someone is taking advantage of you and don't look into it, you will be sorry and so will your band. Don't be lazy. If you're talented, you should not automatically be exploited for someone else's advantage. You deserve something out of life (and the music business, if you want). Be sure and get it--before it gets you.

Within this business, there is a definite formula ("The Swindle"), that if put together one way or another, can create major success. The greatest challenge, I believe, would be to become a major success without following the formula. But if you look at every popular band, they all have at least a few things in common...whether it be BLACK FLAG and the ROLLING STONES, the BEATLES and the BAD BRAINS, or MINOR THREAT and TED NUGENT, there are some similarities. Think about that and you will see (if you haven't already). So, the actual challenge is to achieve something unique, new, and different, or even in another light....because if it's no better than anything else that has already been achieved, you cannot warrant getting the greatness your band is seeking.

Glen E. Friedman

P.S. This month's personal picks: MINUTEMEN Double Nickles (2LP); RUN-D.M.C. King of Rock (LP); GERMS Lexicon Devil (45), GEORGE GERSHWIN Rhapsody in Blue (Manhattan soundtrack LP); FAITH Subject To Change (LP); BLACK FLAG "My Rules" (TV Party 45); SSD Break It Up (demo); The BROOD Call Of The Dog (demo). Also, please send your questions to "The Swindle" c/o MRR.

There are subjects that are very sensitive. Sometimes you can't avoid them, while others are pursued to find the answer or at least some kind of response. Is this instigation or seeking the truth? Over the last year or so, I have noticed the decline of the 7-inch record, yet only in the USA. The UK and other Europeon countries continue to pump out some great 7-inchers. So what's happening, and why?

There are four factors to look at here; the band, the distributor, the store, and the buyer. The stores (not all) will either not carry the 7" at all, or else leave it in a deep dark part of the shop, so sales are weak and only the true believers search them out. With a poor selection, the buyer doesn't buy the 7". So when the store buys from the distributor, they don't order 7"s, since sales are so low. With that in mind, the distirbutor will order less, since the stores take so few. So, when the band solicits the distributor with their 7", they are told they are hard to sell. This leaves the market open for the 12" single. The word has been that the 12" single will eliminate the 7" in the future. What does this mean to you? Higher prices, and for the poor young artists, no chance for vinyl since a 12" costs more to produce that a 7".

With all this in mind, why is it all going 12"? First, a 12" can be easily fit in with the lps and displayed properly which means bigger sales. Secondly, more profit for less music. When you can put out a 7" with 2 songs and a 12" with the same two songs plus one more with a higher price. The gimmick is to attract you with the extra track. A 12" costs the same as an lp to be made. The only difference is in the recording costs. As a 12", it makes a better investment for the band. But what about the people who can't afford the 12"? They can afford the 7", but if it becomes obsolete, these people will rely on home taping which is killing the business - remember? Since they want more profit, the have also designed a device to put sound out which can't be reproduced to stop home taping. Real nice of them right?! But dubbing decks are sold in massive quantities. So what's happening? Can underground music survive if they stop the 7" and turn it into a compact disc? Can you afford this change?

In order the for 7" to survive, you must demand it, so it will remain available! When making a 7", make sure that there is some music on it, not just a minute a side. Same for 12" records. Put music on it, not just 4 minutes a side - bogus, daddy-o! Hats off to bands like THE APOSTLES who really give you your money's worth. How fair is it when DRI puts out a 22 song 7" and represses it as a 12" at triple the price, but still 22 songs? Wow, what's going on? Does anyone think about how much their record will cost in foreign countries? Would you pay the price they have to? It is much cheaper to send a 7" to foreign countries than a 12". In Japan, and the UK, prices are so high that there is a new invasion of flexi discs and 8" records. I'm glad someone wants to put music out cheap. If the 7" dies, what will music cost you? Do you pay for MTV?

Music comes in all shapes and sizes. Some people wish to control it and make all the profit, but underground music will always survive. Let's just hope they don't stop our means of producing it. I hope when you make a record, you remember yourself as a buyer. And for you buying records, I hope you use your judgement in what you are buying. Produce and purchase a quality/quantity product. Stop the ripoffs before their profit stops you! Bye for now - Pus/ PO Box 701/ SF, CA 94101

Dear Kent,

My name is Jill and I'm from Eugene, Oregon, which doesn't have a big population of "punks", but those who are, are truly good people. The school I go to is a small private Catholic school called Marist. At Marist I am part of a small clique of girls who you could say are the snobs of our class. We are the ones who have a lot going for us and really look down on others. In my last 2 years at Marist, I have felt many pressures building up on me with making everyone happy and always making the social scene. Also, I have faced pressure to perform with my grades and also with the guys.

Last year, all the pressures built up to the point where I had to do something. I ended up turning to the punk scene, which turned out to be one of the best decisions of my life. It seems that the only time that I am truly happy is when I am at a "punk" scene. The only problem is that I have been hiding my desire for this change in lifestyle from my friends and family--I have even gone to the point where I hide some of my "other" clothes in the backyard. I really don't know what to do with my life and who to turn to.

I think I have convinced myself into "coming out of the closet". I just hope I can handle this decision before I go insane.

Jill Gross/ 3386 W. Chevy Chase/ Eugene OR 97401

Dear Jill,

Ah yea-that age-old situation that everyone goes through-feeling the pressure of "what will other people think of you". You've decided that the pressure is too much-that you're not happy with your present way of life. And that "turning to punk" is your way out, your escape. So what seems to be the problem now is that you feel you can"t legitamize your nonconformity for fear of losing the respect of your peers. You feel that you must be so secretive of your enjoyment of going to a punk show that you can't even keep your own clothes in your house. So where is this coming from? Is it that the sight of "socially correct" you in "punk rock" attire (whatever that is-ripped clothes?!) would freak your friends out so much that you"d lose their friendship and they'd write you off as a failure- all their "good training" shot to hell? Or is it that You don't want to give up the "good life" and social status by visibly admitting that you are a part of the "forbiddeb" punk culture-and know that you are one of the people whom your social group looks down upon?

How I try to live is to do what I want- what is best for me and will make me happy. Basically, if "they" don't like it-fuck 'em. If you don't make sure that you're happy, who will? Would you rather keep up a false front just to make sure that your "friends" will still like you? Or can you get the courage to do what you want, realizing that if they decide not to like you because of what you like to do and how you look that they weren't really friends in the first place? Sure-sometimes it's hard to do what others might scorn you for-and scarey too. But hell, it sure is better to do what you want than let yourself be molded and shaped into something that you've decided you don't like.

Also, it seems like you're really hung up on the appearances, the visible link to horrible punk rock. So far, have you been wearing "normal" clothes to be a "normal" person, and then changing into "punk" clothes so that you feel accepted and part of the punk scene? Hey-appearances do not a punk rocker make-nor any kind of person, for that matter. A lot of people do believe that "the clothes make the man", but shit, it's what's inside that matters; who you are. You realize that you don't want to be who you're being forced to be now, but it almost seems that you could have some of the same hang-ups about punk and what it expects of you.

The only advice I can give you is to really think hard about what you want and what is important to you. If you lose a friend or two-hell, it happens. But what really matters is that you feel good about yourself, that you feel that you're an OK person. It's hard, for sure, but good luck. And hey-write back to me and tell me what you decide and what happens.

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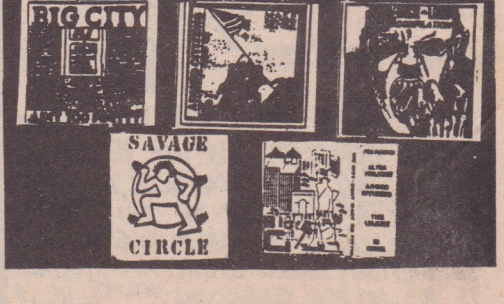

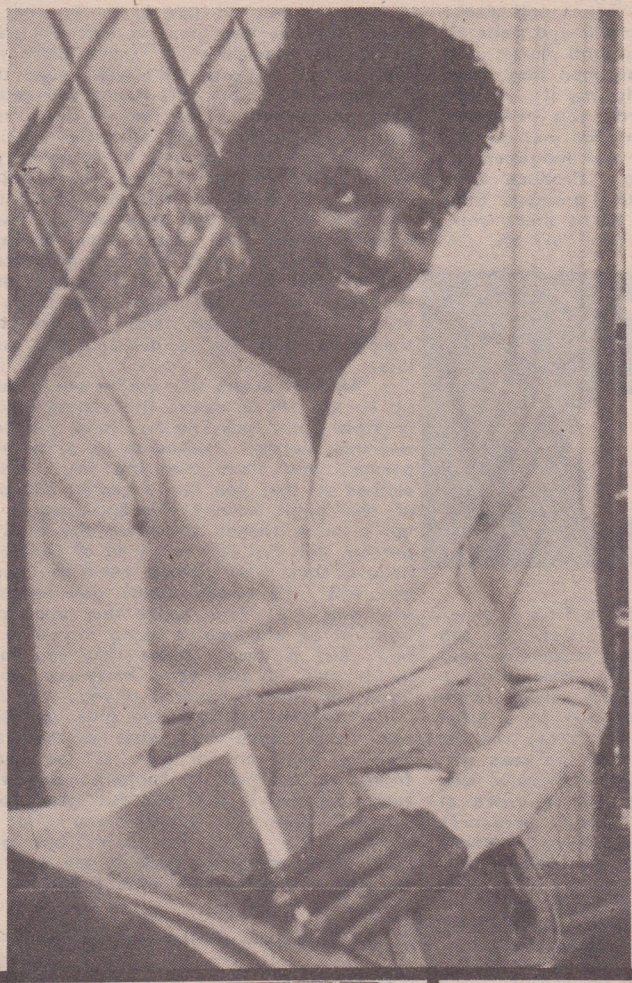

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"Tell me, after my head has been chopped off, will I still be able to hear... the sound of my own blood gushing? That would be a pleasure to end all pleasures."

Hawaii

There is finally a scene worth writing about. Before I go any further, here's a little history. Since the beginning of time, the only hardcore bands to play in Hawaii (outside of our own bands) were AGENT ORANGE and CIRCLE JERKS. I suppose that's reasonable, being stuck on a rock like we are.

Secondly, Hawaii's premier HC, the SHARX, have disbanded. Singer Berry Freeze has opened Action Sundries, an alternative 7-11. Guitarist Brian Walls is playing metal. Drummer Daren is with SOMETHING REALLY OFFENSIVE. And bass vituoso Gardner Pope is doing too many things at once.

SOMETHING REALLY OFFENSIVE is something really awesome. They're tight. They're clean. They're popular. They also headline most of our sparse shows. Expect a tape from them soon.

The EFEKT are a personal fave. They play some of the island's best rock'n roll. Their humor (characterized by singer John Bopp's facial contortions) is original. Along with S.R.O., they really bring on the slamming.

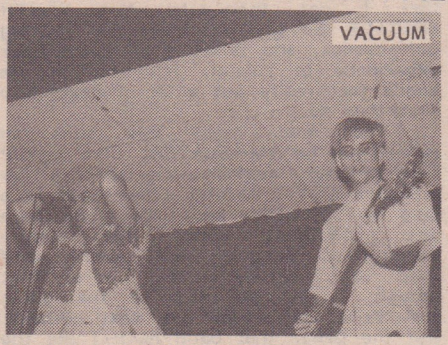
I've just joined SCARRED FOR LIFE on guitar. Our 30 minute set includes thrash, speed metal and pseudo-reggae. We should record soon.

DEVIL DOG disbanded. Too bad. They played really creative avant garde/rock. The FALLOUT do very professional dance/punk. They have very strong opinions and are an enjoyable alternative to most dance bands. The SILENCE are a borderline hardcore/dance band. I've only seen them once, and I can't explain them though I've heard comparisons to X. The VACUUM play "gloom" rock. Whatever it is, it's fun and enjoyable. Singer Dave Carr is a cross between Bob Dylan and Sesame Street. The WHIRLING DIRUISHES play neo-psychedelic music. They're popular and for good reason I'm sure.

Two up and coming hardcore outfits are NOK MUB and SMALL CONTRIBUTION. But they are by no means similar. NOK MUB plays ultra-fast thrash while SMALL CONTRIBUTION are much more humorous (they do an S.T. number retitled "I Saw Your Mommy and Your Mommy's a Frog"). More power to them both! John Mub, guitarist for NOK MUB, and I shall be putting together a compilation tape of all these bands on the Board Youth label.

Shows are about once a month. There're no skinheads. There's minimal violence. There's a lot of skaters and even a few straight edges. There's a rag, THRASH AND TOOLS, and a few others that I don't know much about. That's not too bad for a scene of 200. S.R.O. and S.4L. may be touring this summer.

Finally, there has been a lot of violence directed at punks by the locals



here. Being a part Hawaiian myself and an activist, I feel sensitive to this issue. While I don't support this type of violence, I understand their point. Hawaiians have really been screwed. Where I live, some families live under tents of up to 20 or more people who get their water from public utilities. I can see the anger.

Send all questions, comments, hate mail, gig info, flyers, brass bed posts, small flightless birds or anything else with SASE to: Lance Hahn (SCARRED FOR LIFE)/ 87-215 Helelua St #1/ Waianae, HI 96792 or Board Youth (Rich or Ed)/ 84-126 Kiapa Pl/ Makaha, HI 96792/ (808) 696-2687.

Ah yes. Finally, a delightfully bopping month full of fantastic (& problem-free) shows. It's about time, huh? So--guess I'll have to tell you all about it so you can drool and wish you were there.

OK. Started off with YOUTH BRIGADE, SOCIAL UNREST, FANG, & CLOWN ALLEY at the Victoria Theatre on the 8th, put on by So & So Prod.(Debbie Dicks and Chris Rankin). Ashamed to say that I got there late--but YOUTH BRIGADE did give an incredibly rousing performance, and talked a bit about their experience in Poland. It's cool to see bands that really put a lot of heart into what they do.

The next night was sure an experience for me--SLAYER. Live fuckin' head-banging explosive metal--with an intensity that I haven't experienced in a long time in a live show. Everyone there was completely into the band--hanging(and banging) onto every word they said. Musically they were fine, though I did get sick of the token anti-christ and women are meat bullshit. But the power that band held--I got the feeling that anything they would've told their audience to do, they would do without question. Hmmm.

The next weekend started with a bang as well. Yessiree folks, Paul Rat is back(#415- 863-2373 ext.321). And for his first show, in order of appearance: HELIOS CREED, TALES OF TERROR, STRAPPADO, DICKS, BLACK ATHLETES, CIRCLE JERKS, & COWBOY ZERO. Quite a line-up, wouldn't you say? But, memories of past Rat/O.B. shows persisted--as in each band being on a strict time schedule. All the bands put on a great show--standing out in my mind were the DICKS, BLACK ATHLETES, an incredible rendition of "Hey Hey We're The Junkies" by TALES OF TERROR with a little help on vocals from Sam FANG, and a great(though short--2½ songs) debut performance by COWBOY ZERO(John Patterson's new line-up).

And the DRUNK INJUNS have risen from the dead yet again!! They put on a great show recently at the Mab, and again at the J & M Warehouse in Oakland on Sunday the 24th. And about this show: I'd say it'd probably rank as the funnest show this year. I was slightly biased as I was there with fun being top priority(it was my birthday), but it was fun for everyone else too. The premiere of real skate rock(with 3 ramps inside the warehouse)--great bands(MORALLY BANKRUPT, AFFLICTED, and yowza! The INJUNS again!!)--pool games going constantly--and free beer--all for $2!!!! It was just a gas to be able to skate(or watch the skating), hear great music, and chat it up with all the folks--including TOXIC REASONS, back home for a week(more about them next ish).

Oke-doke. The month wound up with an SST show--SWA, SACCHARINE TRUST, MEAT PUPPETS, MINUTEMEN, and HUSKER DU. Hey, what can I say? Obviously, the show was hot as shit.

OK. A bit of band news, perhaps? The NUNS are reforming(call 388-5360 or 381-9094 for info)....Dionne and Charlie from SLEEPING DOGS and Caroline from A STATE OF MIND have joined up to form BRAIN RUST(first show at Club Foot on March 22nd)....VERBAL ABUSE is back with a bang, playing lots o' shows all over....2 members of NO THANKS have moved out from N.Y. to form a band....And for a great sound system--compliments go to Hobbit and the No Warranty Sound Co. They've been responsible for the sound at lots of shows lately--and for a good PA, fair prices, and a great soundman plus crew-- hands down and thumbs up to these dudes. Call Clance(787-1666) or Hobbit(474-1926) if you're interested. They also have a theatre for rent in Crockett...

And--shit. I'm just really fuckin' happy with what's been happening around here. A lot of serious scenesters have banded together and put on alternative(meaning non-Broadway bullshit) shows. No hassles, no assholes, great bands, and plenty o' fun for all. Yowza!! That's the way uhhuh uhhuh we like it uhhuh uhhuh!!! Huh?

OK. Until next time, huh? You bet. And remember to like people, ok? Adios. Kent(PO Box 98, San Anselmo, Ca, 94960).

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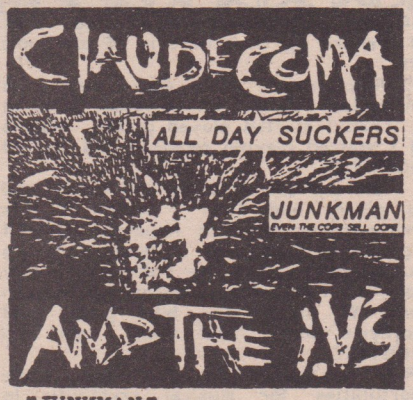

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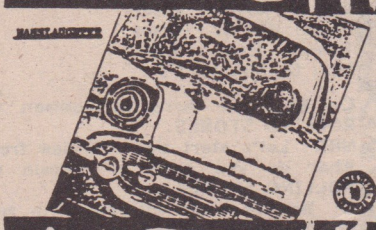

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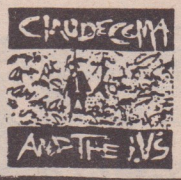

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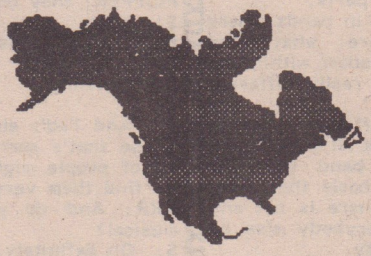

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FRIGHTWIG

HUMANS MAKING NOISE!

MRR Interview with FRIGHTWIG
JAN.'85

Cecilia: Drums, vocals
Susan: Guitar, vocals
Deanna: Bass, vocals
Mia: Guitar, vocals

C: We have more in common with the ROLLING STONES.
MRR: Let's start the interview from there. What do you have in common with the ROLLING STONES?
C: We are more interested in music and not in how cute we are; although it might look like we're very interested in what we wear. But we are very interested in partying and music and opening our mouths and making lots of noise. What I mean to say is, I feel more like a ROLLING STONE than a GO-GO.
MRR: Musically, aesthetically, is what you're doing now - is this it?
S: I think we all have different approaches to what we are doing now. For me, this is it. I've been in a lot of bands and I like this band a lot. I think there's a lot of room for myself as a musician to progress and do the things I like to do. It's an opportunity. D: We don't try to limit ourselves to any vein of music. We like all types of music.
MRR: For instance?
D: Western music, blues, rock and roll, funk...
C: I like 101 STRINGS.
S: We like electricity and we like acoustic.
MRR: Let's talk about musical backgrounds.
D: I studied violin for 8 years when I was a kid. I studied classical music. In bands, I was in a band called DESOXYN for a year and I was in a band called the GHOULS a little over a year. Both of those bands were not liked at all. We were not well received. So I learned a lot from that, from being shut down all the time. In FRIGHTWIG, that's turned around pretty fast. FRIGHTWIG is the best, musically, that I've been in. We have full creativity. In other bands, it was more like I just did my part and the creative freedom wasn't there. In this band, there is.
S: I started out in a band called RUBY ZEBRA. Then I started a band called the TANKS in SF, which lasted a couple of years. Then I was in a band called WILD WOMEN OF BORNEO, which lasted a notorious 5 or 6 gigs. Then I moved to NY and I was in a band called PSYCHO SEX, which was sort of an extension of WILD WOMEN...and that went on to pure schism. And then I ended up joining BAD POSTURE for a bout a year and making a record with them. Then Bruce from FLIPPER moved out to NY and we started a band called ALTERED STATES OF AMERICA, which was really great. Then I played around with some jazz people in a band called SPIRITUAL FIRE. Then FRIGHTWIG showed up and I joined them and I ended up back here in SF and here I sit.
Mia: A couple of years ago I sang in a band called G.O.D., an all-female band in SF. Then I started played guitar. Deanna and I started playing together and started FRIGHTWIG.
C: I started out on piano and then I got into guitar and then I sang in this horrible cover band in Houston. Then I sang in the streets in Chinatown playing acoustic guitar. One day I decided to play drums and I played in a country & western band. We played for bike gangs and motorcycle clubs. And then I got into FRIGHTWIG.
MRR: You all feel like you have opportunities for musical creativity in FRIGHTWIG. How does that actually evolve?
S: We all can write songs and lyrics. We come together and we can accept the fact that nobody plays a specific role. In other words, we don't have a lead singer, a lead anything, a lead writer that chiefly does lyrics, or someone who does just this or that. It's very cooperative in the sense that we are all able to sing our own songs or have one of the other members sing one of our songs. There's no big ego battle or fight over all of that for some reason. It's really unusual.
D: Like, Cecilia is great at writing out the individual charts for bass, guitar and drums and the lyrics of songs she brings in. She'll have it all planned out but if there's something that doesn't sound right, we can put in our creative parts.
MRR: Since you have been in bands where it wasn't all women before, what's the comparison in terms of freedom within the band to be creative? Is it really different because you are all women?
D: I don't think it's different because we're all women. I think it's different because we formed this band with the understanding and on the basis that there is creative freedom; that there is not any one person instructing everybody else on how to play and what to play.
S: And also I think the reason that is, is because women don't really have this long history of role models to follow as far as bands go. You can't sit down and name 10 or 20 female guitar players or female drummers or singers or bands. Therefore, we don't have anything in our minds to base what we're doing on.
MRR: Is there a male attitude that is--I don't know if 'intimidating' is the right word--that you don't have to deal with in this context?
S: It tends to free us because we don't have to compete...we don't have to compete because we aren't guys and we know it. We don't have to try to be guys.
MRR: What is it that is distinct about guys in this particular case that you don't have to be like?
D: The male ego...that's how some men are raised. They start out, they're 7 years old and they're playing baseball and trying to win or be better. In my family, my brothers were totally raised competitively in sports and Indian Guides and getting all of their patches for learning how to braid mohair, or whatever. It's competitive for women, too, I think...but we love men.
MRR: I'm just trying to put my finger on what the difference is, and is there a female attitude of cooperation as opposed to competition.

D: I think it's totally cooperative.
C: Myself, I'm so screwed up about men, that when I was in a band with men, when they would say, 'OK, play it this way,' I'd say OK and do that whether or not I thought it sounded good. But with FRIGHTWIG they'll say play it this way and I'll know it's still open to argue about it or change it around. With men, I'm so screwed up, I'll say OK and not challenge them. But with women, they're one of me. I'm one of them.
S: Men do tend to try and intimidate a lot of times, especially musically, because it's so unusual to find a girl who's actually a musician. And for the most part, they are technically better than us, because they've been playing a lot longer than us. So that kind of situation does exist when we play with men.
MRR: Let me ask you about technical expertise. Many people describe FRIGHTWIG as, 'Oh yeah, the female FLIPPER; they don't know how to play...'
S: Yeah, but we think FLIPPER has technical expertise. And we all admire Ted Falconi's guitar playing and Bruce and Will's writing.

D: And Ted's electronic wizardry...
S: So that's sort of a relative question. A lot of people might call them a noise band; we find them very musical.
MRR: And do you find yourselves very musical?
S: Oh definitely.
D: We have developed. Our sound has changed a lot. I think in the beginning we did sound more like FLIPPER. I think now we have developed further in a rock and roll mode. With Susan, she has a blues influence. And I think our songs are much more defined; not so much dredge-grunge music. Like, Cecilia came in with a real rock and roll influence.
MRR: Is there a trash aesthetic in your music?
D: I think to our appearance there is a trash aesthetic. (Laughing)
S: Therefore it does reflect, yes, in our music.
MRR: But it's something you do relate to...
D: But what is trash?
MRR: Well, some people would say trash is

a lack of expertise. Some people would say that trash is something to be strived for.
S: We do have expertise in being trashy.
D: We're striving to play as best as possible. What I think we're playing now is raw rock and roll. But we play rock music as best as we can. It's not very refined so it's raw. But all we can do is play as good as we can, and if you want to call it trash, then alright for you...(Laughter)
C: Like the words to a new song of ours called "The Call"...
D: It's great. It sounds like JETHRO TULL...
C: Sssssshhhhh!!!!
D: ...or LED ZEPPELIN. It's great.
C: It might come out sounding like trash, but we are singing stuff about how--for me, I wrote this about drugs, wanting to have a baby, wanting to be a secretary. That was calling me. We were in the middle of NY and I was thinking 'I hate this. I want to go home.' So I was thinking of how all these things call me away from what I should be doing. So now we have this trash element all around us but in the middle, in the heart, is all these things that mean a lot to us. So maybe it's a trashy filter that we are looking through at life. This song could be for anyone, but for me it was just being in NY and watching soap operas and all the commercials for soap operas have babies in them and women doing dishes. And I'm thinking 'That looks so great to me right now; why does that look so great to me?' You know. We've talked about all this before. I'm always working on this shit.
S: Well, you do give up a little bit when you want to be in a band.
D: You give up everything. You have to.
S: We don't have boyfriends and babies and live in the suburbs, that's for sure. Your home is your band.
MRR: Let's talk about some of your lyrics.
D: Susan and I came up with this perfect video for us last night for MTV. Mia has a song called "A Man's Gotta Do What A Man's Gotta Do" and we thought it would be really great to have some beautiful cars and some beautiful men and the shot goes to his crotch and it's bulging and then they turn and flex their muscles and they turn around and bend over and that's what a man's gotta do. We'll get even with those fuckers. That's going to be our first video. (Laughing)
MRR: You're contradicting yourself--before it was 'we're not against men...'
D: No, no, no, no, it's MTV. You know how those fucking videos are. Women's tits, women's asses.
S: So that's what we want to do. An MTV with these men in it.
D: We should have the men in these macho cars, not those 'femme' cars.
C: Like a '67 Mustang.
S: Yeah, and like, you could have one on each arm...
C: Yeah, and they're all shorter than me. (Laughing)
MRR: No problem. (Cecilia is 6' tall)
D: Susan hit it on the head. We (Deanna and Susan) work at a phone fuck place. These businessmen call for phone fucking. They all want to be dominated.
MRR: So what do you think, off the subject, of working at that place?
D: Disgusting. What we do, we're credit operators. We take their credit card numbers. They give us their date of birth, social security number, home phone number, to talk to a girl for $40. There was this one guy who wanted to talk to a woman who would dominate him and he had just fucked her young son in the ass. And I got her on the phone, this black woman, Eunice, and she does have kids and I told her to 'kick this guy's ass because he wants to fuck your young son.' Susan and I listened in on the conversation and she was going, 'You motherfucking son of a bitch. You're disgusting. You're vile. You're vermin.' 'Yes mistress, yes mistress.' And it just gives you this view of America just being real sick.
MRR: Don't you feel something personally about being a part of that?
D: I feel like it's a sad world that we have to do this so we can get green paper so we can live. So we can have a roof over our heads. What I think is sadder than that is when I was riding on the bus at midnight to work the graveyard shift last week, I saw this young girl who looked around 12 or 13, dressed up in heels and all this make- up and this big coat. She was obviously hooking and she was just this little kid on the corner and she was looking around. That made me sick. I think a lot of it has to do with being Americans, the way we have been raised.
MRR: How do you know it isn't that way elsewhere?
S: We don't. We're going to find out. I hear it's worse in Europe. It's more macho. And the definitions and distinctions with sexism is worse in a lot of other countries. Can you imagine what we would be treated like in some Arab countries? We would be dead. I mean, they'd offer 10 camels for us and we'd be gone.
C: That's it, my talents wasted...
S: I don't think we would get a recording contract in Libya.
D: We want to play in countries like Poland and Czechoslovakia where a lot of bands don't go. Working in NY at this Polish restaurant, I met a lot of young Polish people. They told me 'You guys should go play there. They're starving. Nobody plays for them. We like music too.' And that's a great idea. S: It's one way to travel the world.
D: A few years ago, I said in my mind that I wanted to tavel and I realized that I'm not the kind of person who can work at a job and save a piddly little amount of money and go on a little vacation. I don't like--this isn't really too relevant--I don't like to just be a tourist. Playing in a band would give me the freedom to travel and would enable me to travel.
C: My mother was giving me shit about being in a band. 'When are you going to get married?' This was recently while we were in NY. I said, 'Listen Mom, my band took me to NY. No man ever took me to NY. Why would I get married??' My women took me!! (laughter) By force, but they took me!!!
S: Music is just such a wonderful way to communicate. It's so great to be able to have a voice louder than one small voice in a suburban house and one small vote. Instead, you can influence and talk to thousands and thousands of people through your music and that's the rush I get out of being in a band.
MRR: Do you have any examples of how you have been able to affect anybody?
D: Oh, Denver was a very good example.
S: I think everytime we play people are affected.
M: Either they hate it or love it.
S: We inspire them to be verbal.
C: There were these girls in Denver saying oh man, I love it. I'm going to get my band moving and I was telling them yeah, go do it. You can't just sit there. You can't wait for a band to come and get you. You've got to go out and do it. No one's going to take and make you a lead singer because you've got tits or something. You've got to go out and work for it and make your band. Make your music. I'm not impressed by people sitting around and saying I play rhythm guitar, I can sing. I want to see work out of these people, particularly in the smaller towns, getting up and doing something they would not normally do. And you don't have to be a postman--you don't have to have a message.
S: The fact that four girls got on the road and actually carried through without having to have guys doing everything for us, and moving our own equipment, getting to the gigs, getting paid--inspired some girls who thought that was predominantly a man's field.
D: And also doing it on no money. A lot of people believe you can't do it unless you have all this money behind you. You can't let anything stand in your way if you want to play in a band and tour and make that your career. You can't let money, relationships, drugs, none of that can be as important to you as your band.
MRR: How about in influencing men. Have you seen any impact?
D: Sometimes they take off their clothes...we had 5 different shows in NY

Photo by Bobby Castro

where we got men to come up on stage and strip for us. Either through them saying 'Show us your tits' or 'Play faster', I say 'Get up on stage and strip for us, we'll play faster.'

S: We told them we'd play anything they wanted to hear. Of course, we couldn't, but you know...

C: Too late after that...

D: One thing I learned. In NY it was total freedom. You're dealing with people who are used to seeing anything and hearing anything so they're not insulted. Their brains can handle it and I'd go 'Come up and strip for us' and they'd say 'OK' or 'No' but laugh. But that's why I got hit in the face in Denver. Because they were saying 'Show us your tits, play faster' and I told them to get up and strip but that snowballed into 'You all have small penises!' (Laughter) They were taking their dicks out, these so-called punk rock skinheads in their brand new shiny leather and spikes and their fashion skinhead dye jobs. It was a very rich kid audience. And we were trying to make enough money to eat breakfast the next morning and it just taught me that they're red necks. Between NY and California, I will not say 'strip for us' or 'you have small penises'. I'll just tone it down so they can handle it.

C: When it comes to anarchy, they can't handle it. Women on stage freaked them out.

D: They just couldn't handle it. So it's OK, you don't want the real thing, you'll get a toned-down show, we'll be a little more polite, and just collect our money and you can pay for everything. Fine.

MRR: How about have you had--well, you might consider that positive--any positive impact on guys?

M: Yes, some guys really love the show.

D: Yeah, this group of skinheads have been coming to our shows. Wednesday night they were saying 'Aren't we being good?' I told them 'Yes, you're being very nice tonight. Believe in peace. That's what will get you through life.'

S: They were slam dancing making peace signs. They had the dance floor cleared.

D: There are some skinheads who really like us a lot and come to all our shows. I was bitching at one of them Wednesday night and saying 'What the fuck are doing here? You just want to fight.' And he said 'I come to all your shows. You saw me Friday night and you saw me at the Stone.' And I said 'Yeah, well, why???'

C: I guess they really like the music.

M: Some guys really like 4 women who have really big mouths.

C: And some guys don't.

M: Yeah...and some guys don't.

D: At various shows, I've seen really straight clean-cut guys in these down jackets who liked us and I've seen these heavy metal guys from Berkeley with really curly long hair and they really liked us. And the hippies... S: It's not just one little segment of people. D: I like that because we don't like to be labelled in one category. I think what we play is rock and roll.

S: We could be called punk rock, we could be called rock and roll, we could be called heavy metal.

C: Rock and roll is a very broad label. I think we include punk, funk and whatever. We'll mess up any kind of music.

S: It depends on anyone's interpretation.

C: There are moments when I feel we are punk, but I don't agree with calling us a punk band. That's like only several minutes of a day. But what about the rest of the show? You know, we're other things too.S: We're a little freak show.

C: Yeah, a real freak show.

MRR: (pause) So...now, let's see...

C: Have I lost weight since the last time you saw me?

D: Do you like my hair crimped? (Laughter)

MRR: Is there at all a political aspect other than your being women...is there a philosophical outlook...?

D: Of course there is. We have brains, we have minds. We're living in this society so we do have feelings about things. As far as defining it, it's fucked.

MRR: But is there a collective outlook?

S: I think everyone has their individual politics and motivations for being in this band. We have definite different opinions but we are all pretty political and aware of the way the world is and we do try to rebel against that by being in this band. This is the way for us to do what we want. We're making a valuable contribution to society. They pay people a few hundred dollars a month to learn how to make beds and shoot guns and they call that the Army. So there's no reason why we can't be just as valid and be paid--not thousands and billions of dollars--but at least enough to survive on and call it a band.

M: So we don't have to work these stupid jobs.

C: I think the one statement we do make, though, is about peace and we're against violence. But as far as politics, we're all...pretty...weird.

D: We don't approve of Reagan and we don't approve of nuclear power plants but we don't capitalize off of that.

MRR: Does that come across in songs or is that what you individually...

C: In one song, "Something's Gotta Change", it makes sort of a blanket statement about big brother's preaching the joys of sin, blah, blah, blah...

D: Our lyrics are pretty desperate about the world.

C: But we're not MDC...

D: No, we're not MDC at all. We don't try and capitalize on politics at all.

S: I think we speak more as individuals than as a collective when it comes to politics.

MRR: Anything else?

D: Our album, "Cat Farm Faboo", is coming out in March on Subterranean Records and we are really excited about it.

MRR: A long time in the making...

C: It took us hours to make!!!!

TAKE THIS AND FUCK YER HEAD

It seems to me when men want or ask for sex, they're asking their partners to please keep the men from touching themselves and having to masturbate.

It seems to me when you finally get some sex out of women, they use the act to bargain for security and love, which makes them all whores (but this is what they create).

It seems to me there's mostly understandings and unspoken rules about sex which stretch and heighten the politics, resentment and blackmail people use on each other.

It seems to me if love and war are really that much alike, and if it's true that all is fair in either of the above, I wish someone would issue guns because I can't use my cunt to shoot my mother.

ATTENTION:

All bands that were on Virus 14 "Not So Quiet On The Western Front".

Please write to us at the address below and tell us how you are and how we can get in touch with you. We hope to hear from everyone, even if the band is no longer together. Thanks.

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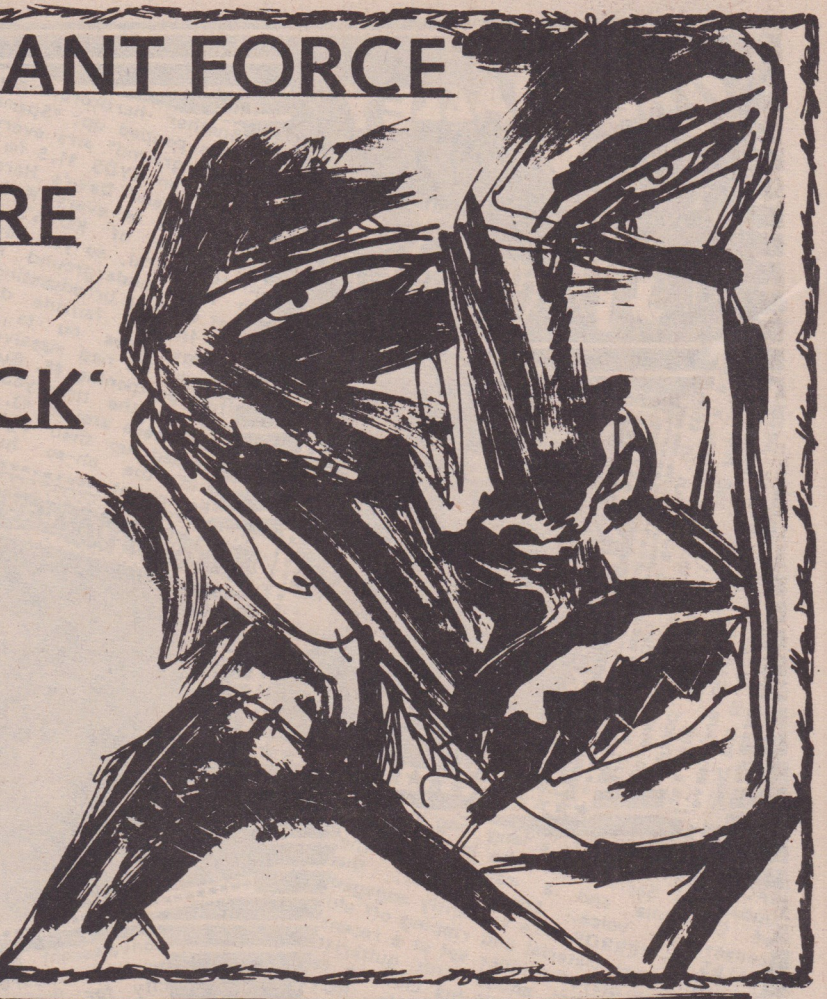

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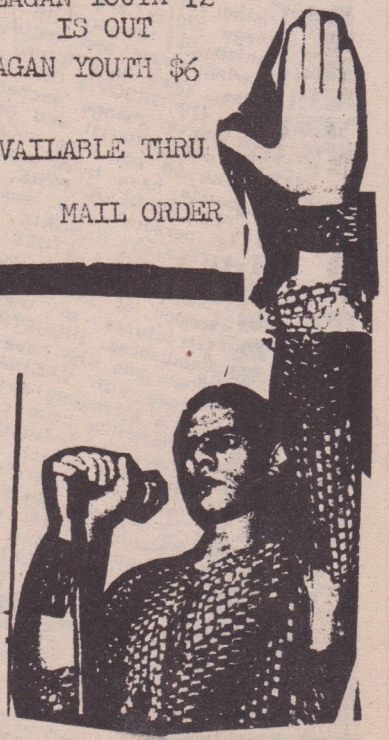

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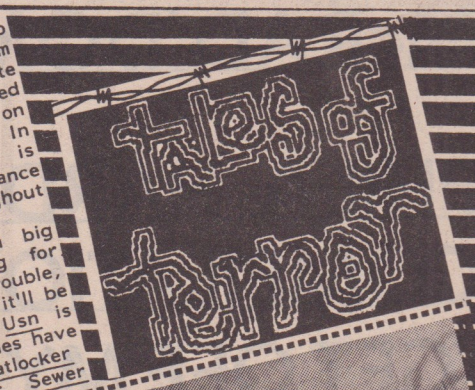
THE VALLEY

Another hardcore/experimental radio show has popped up. "Spamm's Tales From the Underground" airs every Tuesday nite at 11 pm on KYDS 91.5 fm, to be followed by "Mark and Dave's Hardcore Show" on KDVS 90.3 fm every Wednsday night. In fact, most of KDVS's programming is pretty liberal, so you have a good chance to hear underground music throughout most of their broadcasting hours.

In the fanzine department, a big apology goes ou to those wating for Spamm. We had massive financial trouble, thus postponing #6. But don't fret, it'll be out by the time you read this. Usn is somewhere around #3. Two new zines have popped up their ugly mugs, Meatlocker and the oh-so funny Popular Sewer Equipment.



Gigs in this fine city happen once of twice a month and you can get on one of them if you get ahold of the ever popular Pied Piper of Sacto punk rock. Stu Katz by calling (916) 444-3133 and leave your name and number at the beep. If you want more info you can write to him at Spamm HQ (radio & zine) 3148 Montclaire Sacto, CA 95821

SACRAMENTO- Here's a long long overdue update on Sacramento. The lovely capitol of California and a mainstay of the consevative voice. Local legend, the TALES OF TERROR, are currently engaged in writing new material and ripping off old songs. They played a killer set at a recent all-locals shw that ended with guitarist Trip Bender losing all of his clothing to enthusiastic groupies. Stockton's HOT SPIT DANCERS have reportedly recorded ther 2nd demo and are trying to scrounge up the cash to put out an ep of sorts. DANNY POO AND THE ROTO-DOGGIES are rising swiftly to fame due to their silly on stage antics and unlikability of Danny, which has resulted in many accounts of verbal abuse and getting showered with spiss. They have future plans for a flexi ep. The GROOVIE GHOULIES went through a line-up change, exchanging a bassist for a 2nd guitarist and having their singer take on both the vocals and bass. New bands have been popping up alot. The PSYCHELDELIC PYRE, who are undergoing a personel and name change, have a STOOGES/ HENDRIX/ MISFITS sound. The NEBULOUS playing the club scene, spreading their combo of poetry and free form musical structures to the largest variety of audiences. INDUSTRIAL HATE are another new one who have yet to be heard. Same goes with VAGINAL KUNG FU featuring the incredible Ray Reel on guitar. Then there's a band called JUNK WAFFLE who have the broadest musical range. From hc to r'n'b to jazz, sorta like the MINUTEMEN on acid. There's rumors of three or four nameless gands in the suburbs and a couple more wandering around in the foothills. And I might as well mention Chico's WALKING JOCK since they are stuck up north with no one to tell about them.

SACRAMENTO, the convalescent home of California, a state worker's suburban playground, retirement city for the middle class military mind. Deep in the downtown district, as night descends on the blemish of the valley and the tailor-fitted suburbanites escape to their 19" color TV, five oddly-dressed young men , smelling like a cross between a brewery and a barrel full of soiled socks, come noisily staggering out of the damp alley belching and mumbling incoherent babble. At first glance, one might mistake them as a brigade of winos or a flock of shopping cart men. But no!, it's Sacto's masters of musical mischief, the TALES OF TERROR. Having settled back home after an overextended, financially disasterous tour of the U.S. of A., these 5 freaks of nature are doing what they do best...playing music, drinking, and passing out. In other words, having a blast.

This merry bunch of musical minstrels have been a fixture in the Sacto underground music scene since Oct.31, 1982, when Rat's Ass and Dusty Coffins, having just departed the SQUARE COOLS, joined forces with Emperor Fuckshit and Thopper Jaw, to become TALES OF TERROR. Since that fateful day, the TERROR added another guitarist, Captain Tripbender, a refuge from such famous Berkeley bands as 13 and INTENSIFIED CHAOS. With this exact line-up, these mindless misfits incoherent recorded their first , and as of yet only, critically acclaimed LP, simply entitled Tales of Terror, released in the summer of '84. The LP was to be followed by cuts on 2 compilations, Rat Music #2 and Thrasher's Skate Rock #2. In the future, they will also be appearing on a comp put out by Boner Records and a cassette comp put out by Spamm fanzine. After the release of their LP, they took off across the U.S., freeking havoc, and more or less generally having a good time.

The TALES OF TERROR are searching; looking for Utopia. Their Utopia is a place that provides free beer for all. As a whole, the band does not spew forth any set political philosophy. Their vocalist, Rat's Ass, does have his own views though. Like most rational people, he would like to see world peace, freedom, and happiness, but frankly, he believes that "the world is too fucked up to keep peace. If you try to create something good, someone's gonna come around and fuck it up. And that's because they're human and most humans have shit for brains."

But Rat's Ass also beleves that it's everyone's fault that the world is fucked up, himself included. As the lyrics to "Fuck 1984" state, "We've created our own hell so now we've got to live in it!". He also believes that peaceful resistance, nowdays "is taken as a joke to the people in power, and if they aren't taking this peaceful protest as a threat then nothing will change". When asked why he thought that, Rat's Ass replied "because everyone has guns. If you try to change things and you are being successful, then someone will come along and shoot your ass. No. What you do is try to gey away with as muck shit as possible and make sure you have a good time doing it."

Future pans for the fermentred fivesome include a second lp, the upcoming comps already mentioned, and hopefully an Europeon tour.

HOT SPIT DANCERS
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This is BARABBAS. We are anarchistic punk-HC -zine. If you are interested, you could send us your records so we could critisize them in our zine. We would like to change records and zines. From zine you would get B-ARABBAS and from record we could send you YALTA—HI-LIFE. It is our compilation LP, including VARAUS, KAAOS, TERVEET KÄDET, ÄPÄRÄT, AIVOPROTEESI, KTMK (=Kansanturvamusiikkikomissio, which means Comission of People´s Security Music.) Also we would like to get stories of bands and action in there. If you want to have stories about Finnish bands, just ask and we shall send them for you. If you want your ad into our zine, send it. Tiny one goes free, bigger ones can be payed with records. In principal, large ad (1/2 page) can cost for example 50 $.
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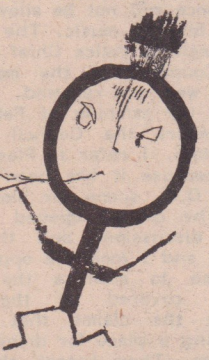

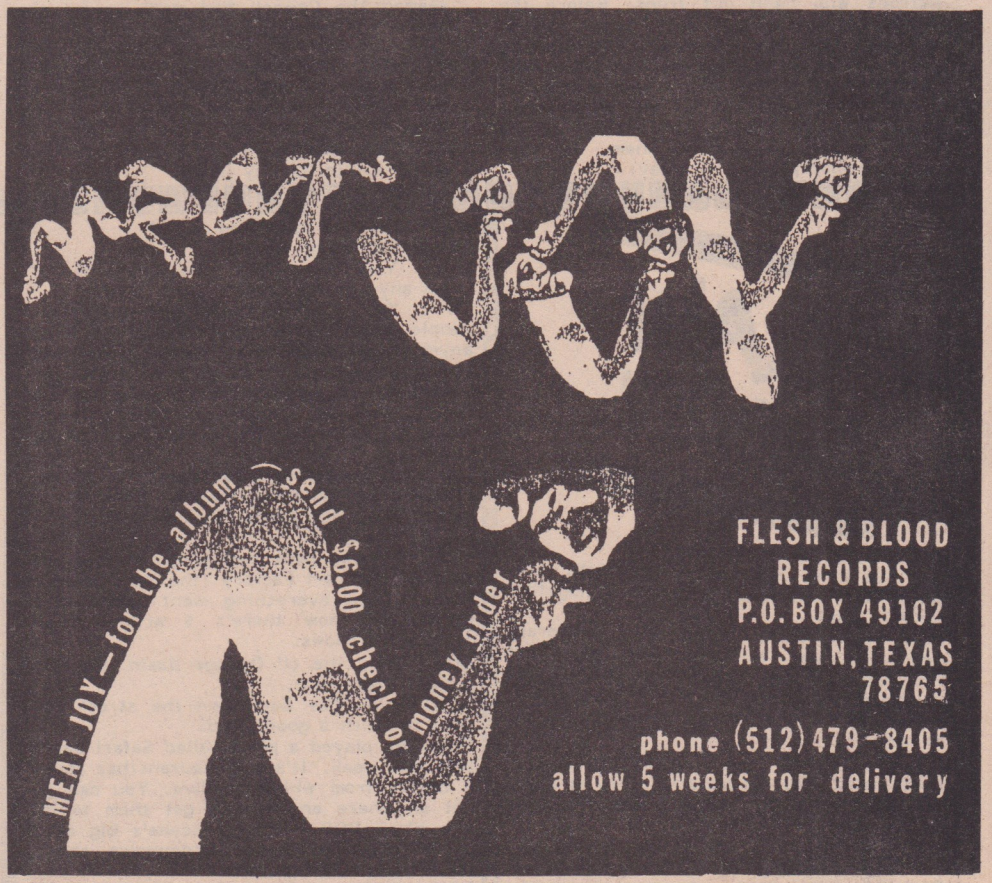

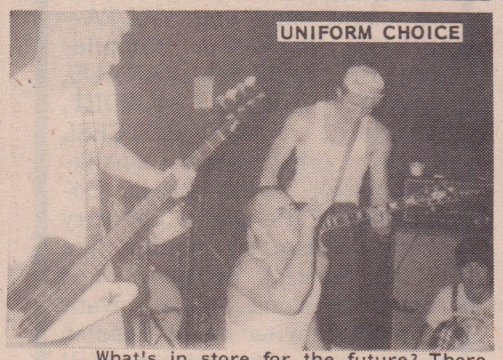

FLASHDANCE CLUB LOSES ITS LICENSE

ORANGE COUNTY-As I watch Mayhem play in a smoke-filled bar called Flashdance, I have a very sad feeling inside. After tomorrow, the Flashdance will close its doors indefinitely to live punk and alternative music.

In a decision rendered from the City Council of Anaheim on Tuesday, the Flashdance will not be allowed to renew its permit for live music. The recommendation from Anaheim Police Chief Kennedy to the City Council was the main reason the permits were not renewed.

In the morning of Feb. 20, the vote came before the Council to decide our club's fate. I refer to Flashdance as "our club" because it has been the focal point in our O.S. scene for close to 4 months now. The council opened the hearing to public discussion, and the Flashdance's lawyers and I took the opportunity to use the time to address the Council. The lawyers covered all the legal bases, denying the claims that the club was furnishing a place for drinking and alcohol violations. Then I took the podium, and told the Council that the Flashdance was a great place for people (I didn't refer to us as "punks") to gather, communicate, and share ideas. I told them that the people who loiter in front present no major problem to the police. Every club has patrons who hang out front. Before the Cathay was closed down, people would hang out front during shows. The loitering problem can be handled by the police, and is a foolish reason to close the club. (I would've loved to see all the punks--now they deserve that label--loitering be arrested. If it wasn't for them, the club would probably be open today).

For the decision, the Council voted to deny the entertainment permits by a tally of 4-0-1. The one abstention tells me that at least one of them was influenced by our speeches. The icing on the cake was the time the meeting was scheduled. Nine Thirty in the A.M. is a ridiculous time to decide the fate of Flashdance because 90% of the people in the scene are at school at that time. I feel it was rigged to diminish support for the club. We did manage to gather 750 signatures on a petition, but it seemed the Council had made up its mind before the hearing even began.

Consequently, I have mailed a letter to the Chief of Police, the Councilmenbers, and Mayor. I even called the Chief, but his secretary gave me the line: "I don't know when he'll return your call". It's clear the Anaheim P.D. doesn't want punk music within its city limits.

What's in store for the future? There are sveral roads to take now to get the music back, most though will require a lawyer and that means bucks. The owner even mentioned the possibility of getting the A.C.L.U. involved.

To sum up, our only club in O.C. is going to close. It was great while it lasted, 5 shows a week with a cheap $4 door. But best of all, it has given the oppotunity for multitudes of local bands to play and communicate ideas. CONVICTED, HVY DRT, UNIFORM CHOICE, DOGGY STYLE, TARGET OF DEMAND, PLAIN WRAP, and many, many more I've mentioned in previous reports. It's been great to be a part of the boom in O.C. since the Flashdance opened, and I'm grateful to see all the people and bands involved getting along. O.C. is alive and will stay that way until the next club opens.

Frank Murray/ Second Thoughts/P.O. Box 6873/ Buena Park CA 90622

PLAIN WRAP!

MRR:OK, Who's in the band?
ALL: Us three: Don, Dave, and Bob.
MRR: And this line-up has been together for how long?
DON: Well, Dave's kind of a temporary drummer, just with us for these San Francisco dates. (P.W. have a new drummer now, Greg Keen).
MRR: And who's on the record, the old drummer?
DON: Our old guy, Mike Stand. It's complicated. Our drummer's story is like a soap opera. MRR: Every drummer's story is. (to Dave) No offense.
DON: No really, Dave's a good guy. I love him like a sister. And I hate my sister. Seriously, but we've been a band for about a year-and-a-half.
MRR: And you're located in...?
DON: Huntington Beach.
MRR: You don't hear the term "H.B." much anymore. at least around here.
DON: You hear it down there. I guess people don't really remember what it is anymore anywhere else though. It's not like it used to be. It used to be associated with a lot of violence and stupidity. Now it's not so much violence; just stupidity....mostly due to excess smoking of pot!
DAVE: But most of those people turn into preppies and go about their merry way.
MRR: What's the scene like now?
DAVE: It's good.
BOB: It came back real good. It died off with the Concert Factory (the old Cuckoo's Nest). Then everything went dead for a while. But now there's 5 active clubs doing good shows.
DON: Yep, the ol' Orange Basin is really poppin' right now.
BOB: Even the bar down the street will come off with a good band.
DON: We played a place called Safari Sam's just last week, It's a restaurant/bar about 5 blocks from where we live. You can go out anywhere and try to get them to let you play. BOB: And the scene's big as a whole. Like at some Goldenvoice shows there's over 5000 people.
DON: 1000 mohicans alone at one the EXPLOITED show. Can you imagine?
DAVE: Hard to believe.
MRR: So on to your band. What's your motivation; why are you doing this?
DON: Well, I've been playing music most of my life, so it's not like I suddenly decided I wanted to be in a band. It's just that I've always been playing music and probably always will. Somehow, I just happen to like this kind of music the best

MRR: When you say "this kind of music", you mean..
DON: Punk Rock, basically.
BOB: I really enjoy playing fast, energetic music and I'd like to make a career out of it; go places. It makes life worth living if you can really enjoy what you're doing.
DAVE: I'm in the band for the alcohol.
DON: Listen to him, the man's a lush!
MRR: What kind of attitude do you guys strike in terms of...Is there anything you would say is unique to your approach of music, lyrics, or attitude?
BOB: We don't emphasize a lot of any one subject.
DON: I think our uniqueness lies in our variety, in that we try to do all kinds of stuff and not limit ourselves.
MRR: Such as...
DON: Such as we go from heavy-metalish to pop-punk to hardcore to gloom...all basic tangents of punk, but, you know, variety. Sometimes we even switch instruments.

Photo by Dave Hovland

DAVE: I don't think that makesany sense.
DON: Well, it seems a lot of bands are narrow- minded , and a lot of the songs sound the same. I'm sure you're aware of that.
MRR: Do you do any "covers", or are they all originals?
DON: We really like to do covers, but usually change them a little. On our album, we're gonna have a BUFFALO SPRINGFIELD song, "For What It's Worth". It's a good song and the meaning will always hold true. We just arrange it a little differently, make it faster. Other copy songs, we dochange the words, like comedy stuff.
BOB: An ELVIS PRESLEY song.
DAVE: Instead of "All Shook Up", it's "All Fucked Up".
DON: VAN HALEN song "Jump", but we changed it to "Fuck".
BOB: When "Jump" was getting a lot of airplay, people liked our version, but we cut that one out. We'll wait for something else to hit us.
DAVE: Like a large truck?
DON: Like Cindi Lauper!
BOB: I don't even wanna touch that.
DON: Neither does her boyfriend.
MRR: OK, so when people listen to you do a cover, they should be able to tell, in a way, what your sound is, cause you're doing all these other styles. Is there anything unique to your sound?
DON: We just try to go for a good, together sound. There's nothing unique like a super fuzz guitar or tin-can cymbal.
BOB: Pretty much, most of the stuff we keep upbeat and fast (snapping fingers), keep up an energy level. We try to keep the shows with no drawn-out, boring parts.
DON: We're cohesive, in that the fact that there's only 3 of us anyway....so we can't make anything sound too different cause we don't have too much to work with.
MRR: But you prefer it that way.
DON: Yeah. Otherwise people will think you're schizo.
BOB: WE all sing too, so we get a lot of back-up vocals, melodies, and stuff.
MRR: How about lyrics; who writes them?
BOB: Don writes most of them.
DON: If Bob writes a song, I just let him sing lead on them. If I write one, it's got a better impact if I sing it.
MRR: Where do you get the ideas for songs? DON: Anything can make me write a song, whether it's motivated by a park bench bum's life, a woman, or a dog getting run over by a car.
MRR: Let's say you see a dog getting run over and you write a song about it...well, how often do you write songs, and how many of those actually come to pass.
DON: I always get ideas for a song, but I just kinda put 'em in the back of my mind. Sometimes a song will just hit me all of a sudden.
BOB: Like a 16 ton weight.
DON: Yeah, just write a song in 15 minutes and sometimes I'll spend a couple of weeks on it...those are usually about subjects of deeper thought, feelings, and kind of vague. BOB: I wrote "Another Dumb Ending" driving in my car, on my seat, cause it's boring going back and forth. That's when I come up with some of my best things, driving down the road, just being bored, and I get songs where you write 2 lines here, 2 lines there, and put it away for a couple of months, and then find it coming together later with something else. Same with the music. Have a good riff, put it together with another down the road.
DON: Our album has a kind of "fun" tone to it, but the songs I'm writing lately are a little more serious. I don't know why..
MRR: What pisses you off?
DON: Assholes.
DAVE: The dentist.
BOB: Cops.
DON: Not all cops are bad, but the majority probably are.
BOB: And the idiots who go around beating the shit outta people for no apparent reason other than they're drunk and someone bumps into them or looks at them wrong, so they belt them and know they can get away with it. They're at the top of my list.
DON: People who don't think about what they do. They grow up in a way or environment that causes them to think improperly.
MRR: Why do you think that is?
BOB: I couldn't explain what goes through their minds. I mean, they could stand there and beat someone until he can't even remember his name if you asked him, but the asshole will still want to beat him more. I've seen that too much.
DON: I guess you could feel sorry for these people because a lot of them probably come from really bad homes or they have had bad luck throughout their life, you know? So who can you blame it on--the world? But everyone should be responsible for their own actions.
BOB: I used to know a group that would go out and get drunk and go to parties and crash them and start fights. One friend of mine got into fights 3 nights in a row. He was all "yeah, I love it". He got his nose broken the first night and thought it was great! He really enjoyed it, like it was sex or something.
DON: Some people aren't unfortunate at all. They came from good homes, middle class or upper, and they still like to burn people. Maybe it's out of boredom.
MRR: So, then the stuff that you immediately come into contact with is what influences you the most.
DON: Not necessarily. You could figure it on a larger scale...the whole world, what's goin' on. It's still assholes causing trouble.
BOB: But that's something I feel I can't change. I just try to live and enjoy my life and get what I can out of it, find some meaning to it....so when I'm on my deathbed, I can die with a smile on my face. That's what I want. MRR: That's your goal.
BOB: I want to live long and feel I've done a good job of it. It's not too deep.
DAVE: Deep as a puddle in a dry spell.
DON: But it was beautiful. Well said, Bob.
MRR: How about you, Don? Any objective?
DON: More or less the same thing. I feel my place in the world is to make music because that's what I seem to be able to do best. And I'm shitty at just about everything else! When I write a song that's serious, hopefully people are gonna hear it, think about it, and give them an idea to go by.
DAVE: And funny songs will hopefully entertain the crowd and make them laugh.
DON: Yeah, touch them.
MRR: Have you guys been on stage and been able to see a big hassle going on while you were playing.
DON: We were playing a small bar, and some people started slamming. It was way too small for that, so when they started knocking over tables....when a break in the song came up, I stopped because I saw some bouncers coming over with big sticks.I stopped because I was hoping that if people could hear and talk to each other they wouldn't get beat up.
MRR: Did that work?
DON: Yeah, nobody got hurt. But if something really lame is going on while we're playing...

MRR: Can you tell?
DON: That's the thing; it's hard to tell. There's lots of movement out there, lights are shining in your face...
BOB: Last night in Palo Alto was a good show. In one song, "Emotional Takeover", about 30 guys on my side started going back and forth, waving their arms..
DAVE: Like in "Purple Rain"..
BOB: It was pretty funny.
DON: I like to see audience participation. I like to talk to...familiarize myself with the audience.
MRR: I've noticed that a lot of bands don't do that anymore. They'll get up there and play just like they rehearsed everything. There's very little spontaneity.
DON: That's what's missing today. Years ago punk rock was spontaneous, no rules, doing whatever. Now bands think they've gotta do something a certain way, and the crowd thinks they've gotta act in a certain way. Why?

MRR: That's good if you can help break down those barriers. I was listening to some old live tape from about 5 years ago, and as soon as the song stopped you could hear all this talking, everyone was talking to the band, themselves, and the band was talking to everybody. Throughout the whole show it was going on. Great! Now, when the song's over, everyone's just standing around waiting for the next one. It's seperate, between band and audience.

DON: Some of the bands try to make themselves godlike, try to put themselves on a different level than the people. Shit, they're just people too. They just happen to be in a band. BOB: Really, what's the big deal?
DON: Everybody's got to be good at something...well, except Dave here. Why do you think he's temporary?
MRR: Er, I think we'd better leave it at that, no?
DON: Sounds like another dumb ending.
PLAIN WRAP/ P.O. Box 2700/ Huntington Beach CA 92647

NEW MEXICO

It's been about 6 months overdue for a report, so here goes. First off, recently NM lost JERRY'S KIDZ. We will remember them as gods! They were the first generation of A.N.M. hardcore, undoubtedly extraordinary, and will be missed. Too bad the world missed out, but those of us who were there got lots of good earfulls of J.K.'s sound. Secondly, you S.F. people, we lost KOR-PHU to the Bay Area. K.P. are a class of their own: PHU-CORE!! Check 'em out, they are very intense. Hey party boys, A.N.M. misses you!!

OK, as far as gigs go, it's been another death of stagnation again. Bow Wow Records, Albuquerque's new cool record store, had some hot shows right in the store. Andy, the owner, put on and helped us with gigs in his store. It was cool while it lasted; but some people still have to learn to respect what we have and enjoy. The typical story...

A.N.M. has seen a couple of parties at my house. FADE TO BLACK showed up one afternoon and played that night; fun stuff! A high school punk band, IDIOT SAVANT, played a gig here.

SANGRE DE PUERCO broke up, losing drummer Craig and guitarist John to tree planting in Louisiana and Texas. They will however have 3 tracks on a new D.C. compilation by Jon of UNITED MUTATION. We need new bands in A.N.M., and there seems to be a few brewing up, but they gotta come out and show their stuff! New punks are popping up from nowhere. New faces at every show, but still a lack of involvement and action in a potentially excellent scene.

Oh yeah, Mutual Oblivion zine is history. Cool while it lasted. Jamie Trujillo is still doing some very killer art work. Bands, send enquiries to: 6228 Hannett NE, Alb, NM 87110. Also watch for R.K. Sloan's art work appearing on many underground psychedelic LP's, mostly from Midnight Records.

A newpaper upcoming, done by yippies, punks, and skins from A.N.M. is called Not The Albuquerque Journal. Music, politics, hardcore, art, poetry, and record & tape & show reviews...so watch out! I'd like to do a big article on animal rights, vegetarianism, and food politics. So, if you have some information or research, please send it to me to help me out on this subject of importance.

Bands: I don't have a phone presently, but I book shows, and hopes of a new club are in the works. So write me for Alb info, etc. For Santa Fe, NM, call Jenny Dawson at (505) 984-1288 for booking info.

Joey Abbin/ 122 Stanford SE/ Alb, NM 87106. P.S. Hi to all my friends from all over. Keep your minds and resistance strong, thinking punks and skins!!

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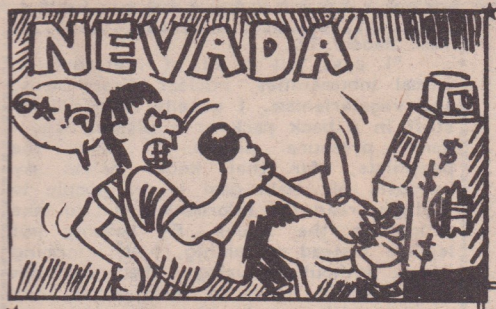

Positive Force Las Vegas, NV, is an "affinity group" of local punks working together for the purpose of progressing the community in humanitarian and useful ways, and by focusing our individual interests into shared projects, we help each other so that our ideals are efforted easier into reals. PFLV was initiated in the summer of '84, and consists basically of Sean Sloan, Richard Gibson, Michelle Cernuto, Kendal, Tami Bader, Warren Prewitt, Craig Conway, Ronni Frew, and myself, and we welcome any new members. We meet regularly on Wednesday's 7-9 p.m. at Richard and Sean's house. Our directions include the human rights, nuclear/militarism, animal rights, wilderness preservation/ecology, and hunger issues, and we network some with other groups like the Franciscan's, the Freeze, Greenpeace, the Sierra Club, the Martin Luther King Jr. Commitee, the People Against Vivisection Experiments, and the Union of Concerned Scientists, for extra resource. Our meetings have involved such as: designing t-shirts, stickers, and buttons to sell at gigs and schools for the fundraising; Sunday peace potluck picnics in the park; on Oct. 17 the head of the Sierra Club came to lead discussion, distribute informative literature, and show slides on the NV Wilderness Preservation Bill, for us to notify our politicians of our favor of the bill; in Nov. the heads of the Franciscan's, highly educated and versed in the nuclear and hunger issues through travel and journalism to the U.S.S.R., Europe, the Middle East, Central America, and the U.S., and acts of charity and civil disobedience, came to a couple of our meetings to lead discussions, distribute informative literature, and show us the movie, "Atomic Cafe"; on Dec. 12 we met on the Franciscan's turf to exchange peace arts-and-crafts, and different people brought different pieces relating to their situation, such as song, poetry, acoustic music, graphics, discussion, and food; on Jan. 2 we had a planning meeting at Richard and Sean's with member representatives from the other groups mentioned to organize us for the "Inaugural Day of Resistance," as an opportunity to present a post-election address to President Reagan and the U.S. and world citizens that we are resisting war, sexism, racism, hunger, pollution, poor economy, etc., using the method of non- violent direct action in the form of a protest demonstration, and after the planning we showed the movie, "The Last Epidemic"; on Jan. 9 we met at the Franciscan's again for discussion on human rights, apartheid, and Central America, with the head of the MLK Jr. Committee, and we saw the movie, "Roses in December"; on Sat. Jan. 12 we marched in the MLK Jr. parade downtown and then trekked over to the UNLV museum for the traveling exhibit, "The Atom: Peril and Promise" featuring history and facts of nuclear energy and commemorative artwork by survivors of the Hiroshima and Nagasaki blasts; on Jan. 16 everyone (plus mem. rep.'s from the other groups) met at R. and S.'s to make signs and fliers for the weekend event; on Sat. Jan. 19 we celebrated President Reagan's Resignation, I mean, Inauguration Day ouside the UNLV T&M Center during a 10,000+ crowded Rebel basketball game where and when we stated our opinion, with a couple visiting PF Reno, NV's; on Tues. Jan. 22 we also stated our opinion for the record at a DOE official public briefing on designating an international military and commercial high-level radioactive waste dump in NV; on Feb. 6 the heads of the People Against Vivisection Experiments came to lead discussion, distribute informative literature, and show us their expose and debate movies, and we'll participate in their gathering against Federal vivisection policies; on Feb. 13 we met at the Franciscan's again for discussion on the psychlogy of war, and we saw the movie, "The Cave". This is exemplary of what we've been doing so far, and we look forward in the near future to benefit gigs, Kendal's musical protest, continued association with the other groups and issues, and cooperation with PFR.

Richard Gibson/ 23

"Positive Force took the direction of an affinity group once it's usefulness for putting on shows was no longer needed. The idea came to use after reading the Democratic War Chest Tour Handbook. We realized that by supporting larger peace groups we would have access to a wealth of educational material and could publicly express our opinions instead of just preaching to the converted. With the Nevada Test Site just an hour away from our front doors, an air force base attached to the city, one of the largest titanium plants in our only suburb, and the threats of the MX and a high-level nuclear waste dump being located in NV, that there would be a thriving activist community. What we found was that Greenpeace L.V. had been shut down for lack of participation and the most active group were the Franciscan's, a group of nuns and lay persons dedicated to peace and justice issues. They have proven to be a gold mine of education as they have supplied us with information leaflets and even loaned us a tv and vcr along with movies such as "Atomic Cafe," "The Last Epidemic," and one called "Roses in December," about El Salvador. We have also been shown movies by the Sierra Club and the People Against Vivisection Experiments. Together with the Franciscan's we held a demonstration on Jan. 19 (the day before Reagan's inauguration). Our willingness to get involved has been fruitful in that we have been able to pass along educational materials we would not have normally had access to without anyone being preached to or asked anything of."

Michelle Cernuto/ 17

"Positive Force is an idea that originated amongst a few creative individuals in Reno, NV. The idea to form a network of affinity groups in places like L.V., S.F., L.A., etc., was the big plan. PFLV was originated last summer at a Denny's restaurant. Eventually we found a place to have meetings regularly. These have been received with a lot of enthusiasm on the part of the members and criticism from people who don't understand what it's about. PF is meant to be a network organization for EVERYONE stressing unity, and not a small group of people singled out as self-righteous idealists. Admittedly idealism has its faults, but at least we're not just sitting around complaining about what's not happening. The most positive thing about this group is that we all are aware that we are capable of hate, usually in large amounts, and rather than directing it towards each other we try to transmute it and channel it into constructive energy."

Warren Prewitt/ 17

"One of the things that I think Positive Force is about is getting kids in school aware of what's going on in the world. Since all of us are in school, I believe we have to make the effort to get the people aware. There is so much apathy in students. Most students feel that as long as they drink Coor's beer and drive a sportscar or truck and make a social meal out of everyone else's lives, that the actualities of nuclear fear, drunk driving, vivisection, and the government's brainwashing techniques will simply pass. We realize what is happening around us and that one way to deter the next dictators of this feeble planet is to start at a basic form of learning-school."

Kendal/ 19

"In past years Greenpeace had been hosting picnics so that its members and others could get together to enjoy a healthy meal, play games, and discuss important topics. In 1984 the local Greenpeace lost its funding, so slowly but surely the picnics died out. Motivated by this lack of recreation and a desire to see local people in a place other than a dark warehouse, I decided to try a picnic of our own. The first few picnics were by word of mouth only and a small but well-acquainted crowd showed up. Not daunted in the least, I wrote up a flier to announce the next potluck picnic (embellished with plenty of peace signs) and handed it out at a gig. About 40 people turned out. We ate, skateboarded, and played ball. After that we had picnics about every other week. We hadn't many problems (lack of food, broken skateboards, and Elizabeth the dog falling off the table). There is usually literature available. The necessary permits are easily obtained and cleaning up is on a volunteer basis. Thanks to all who came. We'll be having more as soon as weather allows. We are hosting a musical protest at the Nevada Test Site on Memorial Day Weekend, May 25, 26, 27. We are inviting all bands, performers, speakers, etc., wishing to raise their voice. Funding will be provided by benefit gigs and contributions. If interested write: Kendal/ 121 Deerbrook/ Las Vegas, NV 89107/ 702-878-9176."

Contact: Michelle Cali/ 1609 Parade St./ Las Vegas, NV 89102/ 702-878-9098. For gigs contact: Sean Sloan or Richard Gibson/ 6409 Bristol Wy./ Las Vegas, NV 89102/ 702-877- 1910. PFLV does not put on the gigs, although Sean and Richard are in PFLV.

Tami Bader/ 18

"I pass out a lot of literature on animal inhumanities, nuclear disarmament, and vegetarianism. I usually carry all my stuff in a back pack or a plastic bag. I don't pressure people to take the pamphlets, for that would defeat my purpose. My main goal is for people to willingly read the information and to take action on the issues. By passing out leaflets instead of talking, I am informing people without lecturing. When you talk about certain topics to some people they retaliate with remarks like, "Oh, shut up, Tami! Why don't you go save a cat or something?" We care about the issues we present. Other than passing out information at shows, we go to schools and shopping malls. Anyone who has any comments, suggestions, or interest in exchanging some good information to distribute write: Tami Bader/ 4135 Don Bonito/ Las Vegas, NV 89121."

It's life and death to consider that the tragic consequence of the nuclear and etc. issues is annihilation. A myriad of abusive corporations (government, science, art, religion, business) point the wayward fate as merchants in the market to trade our souls for gold, and decency shows like scars on a warp and woof of mindless and heartless commodities. Positive Force is all rebellious youth walkin'- talkin' proper anarchy on the edge of the dark and silent with blood in our eyes and tears in our ears. Here is the space and now is the time to deal with the crisis, in turn by positive action instead of negative reaction. We are the creators of our world. Notice which cause we've given power to by the effects of our experiences. Acknowledge love and release fear for peace on earth.

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PAX AMERICANA

Chris Turek + Hans Happy of PRODUCT

NORTH DAKOTA-Hello, fellow con[illegible]. The nation's peace garden state, North Dakota, has seen little progress beyond electricity and indoor plumbing. Here in Grand Forks, things are flat, cold and windy; the temperature outside registering a cool -35 degrees. The "scene" is on ice as well, with a single band representing the entire progressive movement in the area. POTTED MEAT FOOD PRODUCT is alive and well, playing frequently and planning a big future, with trips to Minnesota and Winnepeg. Shows here in Grand Forks are sadly neglected if not altogether ignored. PMFP has slowed down a bit due to the commencement of second semester school work here at the University, but shows are planned for early February. Guitarist Bill Throndset has been honing an unbelievable style of his own which promises to put the PRODUCT on the music map here in Grand Forks, while drummer Grant remains fast and steady on the beats. Harmonica/Vocal counterpart Chris Turek, hailing from San Diego, adds a mean streak with his distorted harmonica and chunky lyrics. Bassist Hans Happy's blues/punk influences pound down the lower frequencies, rounding off a bizarre HC/blues sound in the 70's punk vein. Good shit for the trained ear!

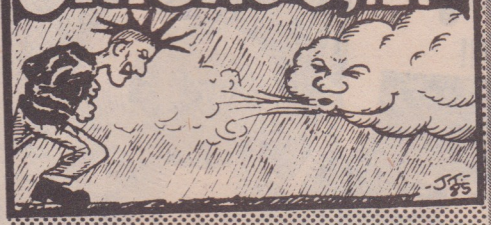
Other than that, there appears to be very little else developing here in the form of bands and shows. The University has surprisingly brought to town such notables as Angela Davis, Vice Presidential candidate - Communist Party USA, as well as moderately progressive shows like "URGH!", "Brimstone and Treacle", and "Quadrophenia". While no one is quite sure who schedules these events, the few who can appreciate them do. The entire progressive movement that runs in violent clash with the very dominant machismo, conservatism and closed mindedness is almost completely underground. Few in numbers but strong in security, things are looking Okie Dokie for the progressives!

A recent trip to Northfield, MN saw some new, exciting developments. A very notable band playing that scene which hasn't been noted is PAX AMERICANA. This quartet is a very promising addition to an otherwise conservative scene down in Northfield. Scott Dolan, artist and oddball extrodinaire', pounds bass with unbelievable ferocity, while Paul Dickinson bangs on the drums like there's no tomorrow. With Dave on guitar, and Steve on mouth, PAX AMERICANA is a rounded and well experienced band that is second to very few. While the band is young, the big sounds they produce promise a bright future. Bullet-speed riffs with razor's edge sharpness halt into slow, melodic, almost stylish tunes. This band has a lot of attention here and in Minnesota.

of PAX AMERICANA

Well, that about wraps it up for now. If you are interested in PRODUCT, contact Hans Happy/ 206B Brannon/ Grand Forks ND 58202. To contact PAX AMERICANA write Scott Dolan/ St. Olaf College/ Northfield MN 55057. Warm regards from a very cold place, Percy Hamilton/ Grand Forks ND 58202.

CHICAGO, IL.

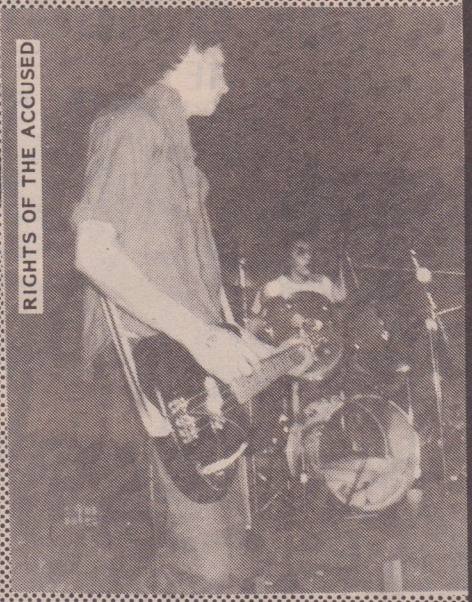


It's been a long time since there's been a Chicago scene report, probably 'cause it's winter and there's little going on. I'm Eric, and I was in LIFE SENTENCE, but we broke up. There has only been a couple of shows lately

LIFE sentence

A.O.F. is now on tour (East Coast) and has just released a new LP, Give Thanks. They're also on the P.E.A.C.E. comp with a great song, "Up Against the Wall". OUT OF ORDER have a new bass player and are now recording .

There are several new bands: BUCKET #6 (ex-ANTI-BODIES and ex-G.N.P.members are in this versatile HC band), INDECENT LIBERTIES (an all-girl band with both Loris from G.N.P.), and RING 13 (with Steve Ross, ex-SUBVERTS).



DEAD FINK and HAPPY TUNES both broke up, but are reforming in 1 new band. Hopefully, they're still releasing 45's. RIGHTS OF THE ACCUSED are back from an East Coast tour and are adding a new bass player and guitarist. So, that's it. When the weather warms up things will start to happen again, so till then...
Eric/ 432 S. Cherry St/ Itasca IL 60143

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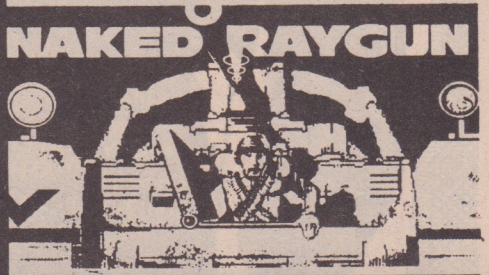

Well, for a change, I've got some news for you, but it ain't about all the gigs we've been having-they've been few and far between, with most of the action going on in Rhode Island, about 1½ to 2 hours from where I live. hopefully, shows will pick up with the coming of warmer weather. The Paradise has basically ceased doing all-ages hardcore matinees, but the Channel may pick up the slack and an occasional hall show in the suburbs does take place. In January, there was a 4 band gig at Lincoln-Sudbury High, about 25 miles from Boston, featuring newer "talent" like INSTANT HAPPINESS (since broken up), EXPANDO- BRAIN, BEGINNERS ONLY, and NO SYSTEM. Speaking of NO SYSTEM, we've added Tim on bass, with yours truly solely concentrating on vocals. EXPANDO-BRAIN played that gig as a 2-piece, guitar and drums, but have since fleshed out their sound with the addition of Steve Davis on bass. Their approach is kind of difficult to get an exact handle on, but imagine a post-punkish base, with a bit of country, thrash, and surf thrown in. Their recent set at Providence's Living Room was far improved from their January showing, and I'm curious to see 'em develop.

Ah yes, the rest of the news. D.Y.S. did their first gig in 8 months, doing an all- ages and an 0ver-20 show. Aside from Jon Anastas' and Dave Smalley's occasional posing, little pretentiousness was evident.

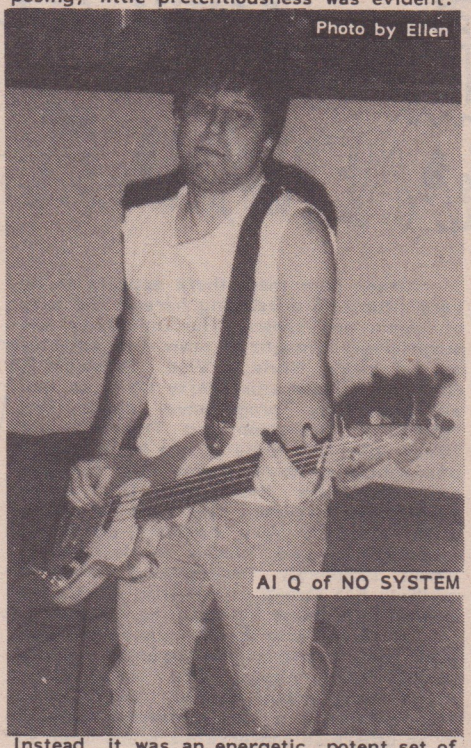
Photo by Ellen

Al Q of NO SYSTEM

Instead, it was an energetic, potent set of charged metal-but with intelligent lyrics. At the over- 20 show, much to Jon's chagrin, they even dug out "Wolfpack" and "Limits". It's not exactly what SSD is doing-there's still a definite hardcore base in their sound. Give the new album a listen; you may be pleasantly surprised. Drummer Dave Collins is leaving the band though, and no word on a replacement. The F.U.'s also have a drumming vacancy, with Bob Furapples leaving; no word on a replacement there either. The biggest news, though, is the imminent breakup of SSD. Their last gig is scheduled for April 6. In other personnel moves, Tom is CANCEROUS GROWTH's new bassist and Kevin Mahoney has quit as SIEGE's vocalist, leaving the band on the lookout for "a psycho with intelligence", as Kurt puts it.

GANG GREEN are back. I may have been premature in my dismissal of them. Granted, it's not the same as '81, but the last 2 times I've seen them, Chris and the boys have come on fast and furious, mixing old faves like "Sold Out" and "Rabies" with credible covers of "Whole Lotta Rosie" and "Crocodile Rock" (the only covers they do, by the way). Maybe they can provide the spark to get this sagging scene hopping again. Speaking of covers, best cover of the year, so far, goes to PSYCHO for their inspired reading of "Like a Virgin".

UZI are one of the more intriguing new bands of late. Their tape, Criminal Child, has been receiving heavy airplay on the college stations. They're another band with an indescribable approach, featuring Thalia Zedek's PATTI SMITH-ish vocals and an aggressive, cluttered post-punk sound that is embellished by driving percussion and weird tape loops running in and out of speakers.

As for zines, there should be a new xXx by the time you read this ($1.50 ppd to: 11 Sheldon Rd/ Marblehead MA 01945) and Suburban Voice #14 is available for $1.25 ppd from the address below. Make my day-- please write for more info, recipes, or just to chat.

Al Quint/ 13 Portland St #7/ Lynn MA 01902

TMA what's for dinner?

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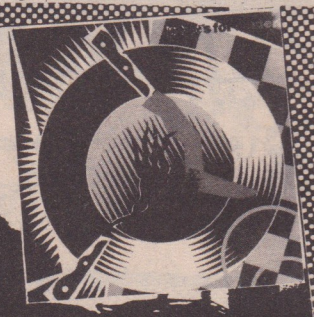

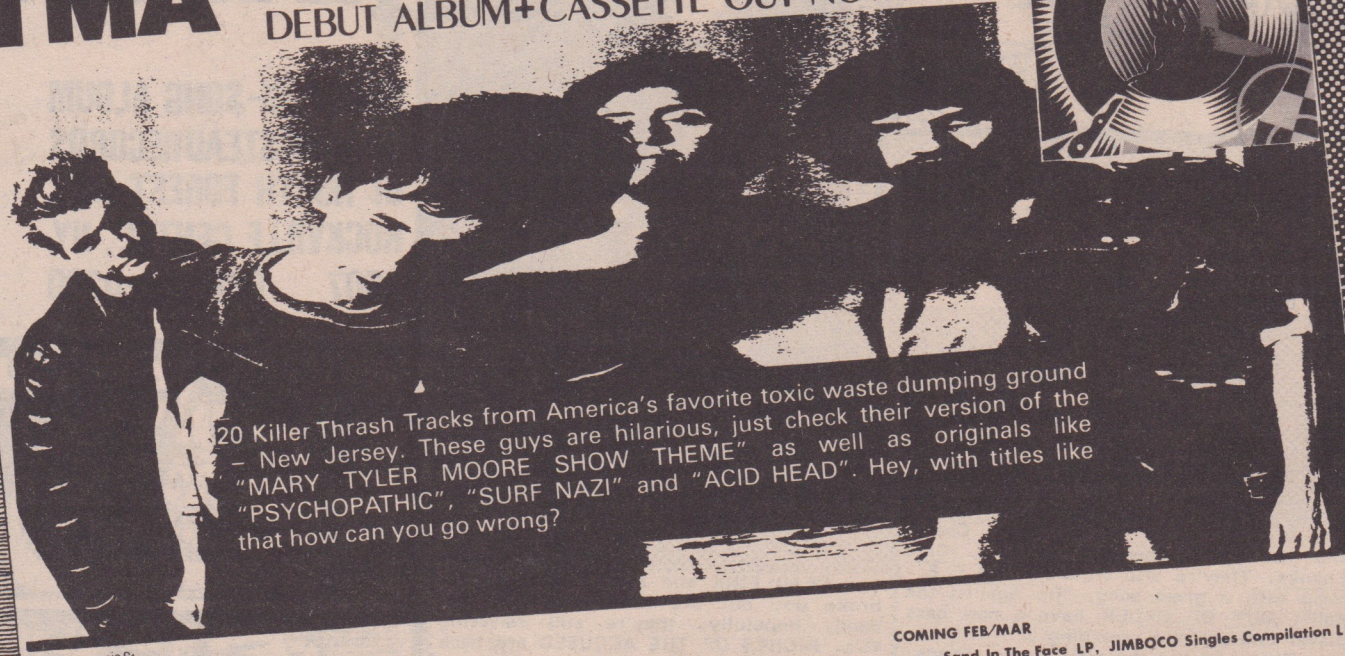

20 Killer Thrash Tracks from America's favorite toxic waste dumping ground – New Jersey. These guys are hilarious, just check their version of the "MARY TYLER MOORE SHOW THEME" as well as originals like "PSYCHOPATHIC", "SURF NAZI" and "ACID HEAD". Hey, with titles like that how can you go wrong?

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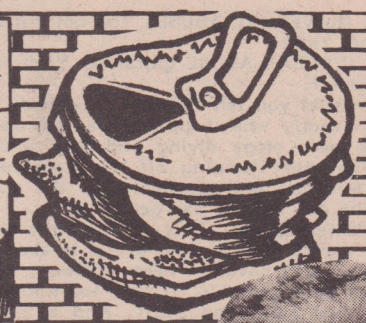

F.C.C. A young, decently-playing band from Central Jersey. Together 1½ years, with 2 brothers of Indian ancestry, Khrishna and Raj Jain, on rhythm guitar and bass respectively.

More another time: sorry to any opening bands I may have missed. Donny the Punk.

YOUNG & USELESS: After 3½ years, they're still young & useless. Competent hardcore, of the BEASTIE BOYS school. I don't know why, but I like them.

DOG: Tight, energetic, interesting. Angus, the singer, banters the audience: "Listen to the words; they mean something!" 1 year together.

RECON REPORT

Distant Early Warning: opening bands

KILLDOZER: This band's singer, Mr. Bron from St. Louis, made an indelible impression on me. Blood streaming from the side of his face from scalp wounds self-inflicted with a high school athletic trophy, he threw himself into the music and conjured up true rock'n'roll magic, wrestling with punx on the CB's floor during the last 2 songs. You can't break down musician/audience barriers much more than that! Keep your eye on this singer; he's got what punk is all about. Drummer Domino Records sets up a wail of air-raid sirens, warning of high energy beams about to strike. At another show he wore an executioners mask with a huge black "X" on it. First vinyl due out soon.

U.X.A.: "First live rehearsal" is how singer DeDe Troit, a female who shares singing duties with bassist Bosco Bidet, described a gig last fall. They have L.A./S.F. origins, 2 years in NY.

CRUMSUCKERS: This Baldwin, Long Island band mixes a lot of styles: slow metalic, thrash, guitar solos, classic r&r riffs, standard HC. Even when slow, this 2-year old band is not boring.

LOVE PUSHER: Playing together for the second time in December, this unusual band mixed mid-60's rock-blues (a la ROLLING STONES), folk, and ballads with a stronger rhythm section and some rockabilly. D.C.'s former punk energizer, Howard Wuelfing, was on guitar and vocals, Mick London of MOD FUN on guitar. Jersey Beat editor Jim Testa on bass, Chris Shepard on drums, chimes, blocks, triangle, garbage can lid, and snareless snare drum. Jim DeRogatis on wood chair and ice chest, and the youngest publically performing musician I have ever sen, Severn Wuelfing jr., age 6, on chair. All this is rather difficult to classify. I guess you had to be there.

S.D.P. Very fast, tight, and talented. Well- known for promoting gigs. Together 1 year. EP No Destination.

The SERVICE: Classical mid-tempo pogoable punk. 2 guitars and all 2 axemen sharing vocal duties. Together a year-and-a-half, they seldom play here, but I'd go out of my way to see them.

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DD: The hardcore scene really inspired me again and made rock seem important to me again. It seemed to have a lot of energy and all. It's a little different from punk rock cause you have to be more skilled to play it. The RAMONES play HC according to the very sternest rules, but there's other things you could do in hardcore that we don't do, with the guitar breaks and all. We don't use guitar breaks. But that's okay in hardcore; it sounds good.

MRR: When did you start getting into the hardcore bands?

DD: Couple of years ago. I first started seeing the NY hardcore groups and some hardcore groups from Boston and then some of the earlier groups that I liked were a group from San Francisco, the FUCK-UPS, and I liked MINOR THREAT's album a lot. Right now my favorite group is SUICIDAL TENDENCIES.

MRR: You have their t-shirt on..

DD: Yeah. When I did my tour, every time I went to a radio station I played their record. And I spoke to Mike Muir, the singer, when we were in L.A. and I invited him to the show. First I called him long distance from San Francisco; he couldn't believe it was me. I said, "Yeah, I think you guys are the best group around." Their LP is incredible. And lyrically it's very good too.

MRR: Who are the other bands you listen to that would be on the hardcore circuit?

DD: I like the MOB and ULTRAVIOLENCE.

MRR: Any other NY bands?

DD: SHRAPNEL, but they're not hardcore.

MRR: What about non-hardcore punk bands; there are also plenty of those around?

DD: There are some kids in NY that are playing in a band (STISISM, according to Pat Duncan - Ed.) I don't know their name; I see them all the time. They're young hardcore kids but they're playing punk in the old fashioned way, the 1976 style.

MRR: There's definitely been a revival of interest in what a lot of people call the "classical" punk sound.

DD: But I don't like the power pop bands like the ones that sound like BYRDS revivals or 60's revivals groups.

MRR: Do you ever get out to the clubs to see these bands play?

DD: Yeah, I go to CBGB's in the afternoons to the hardcore shows. With my wife (Vera), we go there. Sometimes it gets too wild for me; I go up to the light booth, the balcony, to watch all the action from up there. I don't slam dance; I'm too old to do that.

MRR: How old are you?

DD: Well, I'm 28 (DeeDee was born Sept. 18, 1951, which would make him 33. All footnote dates are from Miles' 1981 book, The Ramones. ed.) But I like to watch the shows... But I'm still young to be in a band. We were very young when we started; we were in our early teens and our late teens when we started (In early 1974, when the RAMONES formed, DeeDee was 22, Johnny 25, Joey 22, Tommy 25. All were in Forest Hills H.S., Queens NY in the fall of 1966) and we got famous right away. (summer of 1975 at the earlist). It was amazing. Sort of just got out of high school and got into a group (DeeDee left high school at 16, at least 6 years before the RAMONES formed) and we were famous.

MRR: You've been writing, it appears, a lot more on the last few albums.

DD: I've been working hard.

MRR: The number of songs that you're credtited on seems to keep going up from album to album.

DD: (After an interruption) These guys are the group that opened up for us (Dec. 28), VERBAL ASSAULT (he is corrected) VERBAL ABUSE. They're like a hardcore band.

MRR: (to VERBAL ABUSE) You got cut off tonight, right?

Joey: (VERBAL ABUSE guitarist) Yeah, we got cut off.

MRR: Could you tell me what happened?

Joey: Exactly what happened was too many people were stage diving and stuff and 2 girls got hurt jumping off the stage,,and they went up and complained to the guy. And the guy said it was gettin' too...

DD: (interrupting) This is the first time we've played with a punk group in about 2 months. We haven't been allowed; the agency won't allow it. It gets too wild and we've had riots and stuff. And a lot of times it's not the kids' fault; it's the security and the police's fault. And the clubs don't understand what's going on. Like we wanted to play with the DICKIES, and they wouldn't let us play anymore in L.A., the whole California area...with any punk groups. We had to play with a rockabilly group.

MRR: Is this the band's management, or who?

DD: All the club owners and the promoters were scared, and they tried to tone it down by putting the opening act a rockabilly group.

MRR: Any prospect we'll ever see the RAMONES in your old stamping grounds, at CB's?

DD: Maybe, yeah. The CIRCLE JERKS were gonna play originally, but they wouldn't have them on the show. They were worried about that. This is the first time we've had a good group. They really went over good. The crowd liked them; it was good.

Joey: They have been touring with a lot of hardcore bands. TALES OF TERROR opened for them in Sacramento. That was great; a good breakthrough for TALES OF TERROR. They've been playing a lot of shows a lot of punk bands couldn't get, and they've been sponsored up. They've been really great, letting hardcore bands open up for them. I think that's just great 'cause booking agencies...

DD: Originally, SUICIDAL TENDENCIES was supposed to play, and they wouldn't have that for anything. They were too worried about that.

MRR: They (were booked) here before.

DD: Yeah, but they wouldn't have them with us. That would've been good. But this was good tonight. I hate to play with a band the audience can't relate to, that's not a punk or hardcore band. Like once in a while we've even had heavy metal groups open up for us and stuff like that; like weird stuff. Not too long ago we had a group of punks (MEAT PUPPETS, according to Pat Duncan) that went crazy and started playing country & western music, and they opened up for us. Oh, that was torture!

MRR: I want to talk a little bit about "Endless Vacation" and "Warthog" (from the Endless Vacation album). Are these in any sense parody songs?

DD: (emphatically) No, they're true. They're for real. Their lyrics are very vicious and for real. They're like anti-heroin songs and about the horror of going "cold turkey" and kicking dope and what you feel like. Like, "My skull lies bleaching in the dust" (from "Endless Vacation") and all that. That's how I felt when I was doing it. Not parodies; they're very serious. That was our attempt at trying to play the new style, the hardcore style. We did it to the strict rules of hardcore, to the dance that the kids do.

MRR: Do you think hardcore should have strict rules?

DD: Yeah! (pauses)...which keeps you on your toes, 'cause it all can start sounding the same but you have to be careful and be original.

MRR: You seem to be discovering a vein of originality these days. I have the impression from the new album that you're speaking more directly than I've heard y'all speak at all. There's a lot more "straight words from the heart" without the distance..

DD: It's not a funny album; it's a serious one. We're older now and we take life more seriously. We've been seeing what's going on in the world, and we're against the nuclear bomb. We spoke up against it. A lot of people used to think we were very right-wing, but we spoke up against Reagan in our songs (this is debateable-Ed), in "Howling at the Moon", and we were speaking against Reagan and we took a political stand this time. It wasn't a pretentious one. We wouldn't have done it when it was popular in the early 70's just for the hell of it, like a lot of groups started doing that, getting political, just because it was a fad. We didn't do that; we were still young and we felt goofy and sang about teenage goofy stuff.

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discrimination against the Blacks

Russian and American war machine
will destroy mankind's dream
they shoot their missles in the air
they do not care they do not care
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no more Christmas or trick or treat
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discrimination against the Blacks

Russian and American war machine
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Endless Vacation

(Dee Dee Ramone / Johnny Ramone)

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a suicide death a suicide game
my skull he's bleaching in the dust
my rage turns to insane lust

all depressed all alone
I drift into the danger zone
deadly spitten cobra life of crime
I want revenge I want what's mine

like takin' Carrie to the high school prom
something's always goin' wrong
hair trigger temper tormented mind
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the heart is the place devils congregate
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MRR: So you expect more fast ones coming out of the band in the future?

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MRR: The set that y'all did tonight didn't include a great many of the songs from the new album. Why is that?

DeeDee: Well, we have to do a lot of the old songs to please the fans; they still want to hear the old stuff. But we do about six new songs in the set.

MRR: Tell me something about "Planet Earth: 1988". It seems to be the most clear of the political statements that you've made. I wonder if you could tell me how that came about or how your feeling about...

DeeDee: I used to have like no morals at all but about four years ago I decided to quit taking heroin and I started going to this program, Odyssey House. They don't give you any methadone or anything; you don't take any drugs at all. I started going to group therapy and this therapist, Harold, this black guy started teaching me about human feelings and that I was no different than anybody else even though I was a rock star and everything and I was still the same as everyone. And he made me come back down to earth and gave me a moral outlook. I even read the Bible and everything to get some insight into the world and stop hating everything.

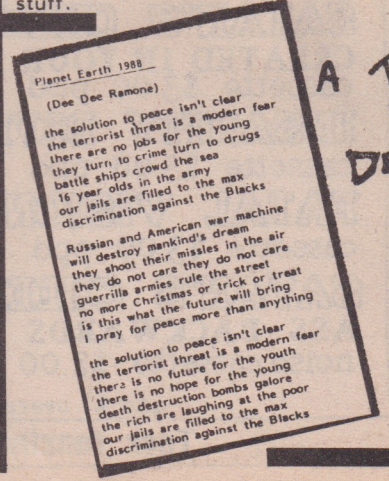
MRR: What does the line mean: "Lining up 1988; it's too late" (not printed on the lyric sheet but prominent in the song)?

DeeDee: Well, that was when doomsday was supposedly gonna come, in 1988.

MRR: Was that a prediction or a prophecy?

DeeDee: It might come, it might not; I hope it doesn't. I wanna play with the band a few more years and then move upstate and retire and live in the country (chuckles). MRR: You talk about "guerrilla armies rule the streets/ No more Christmas or trick-or- treat." What is that talking about?

DeeDee: We were in Europe and there was a lot of political anarchy in Portugal and the Communists and the Fascists were fighting. and there was police all over the place and that inspired that. And "No more Christmas or trick-or-treat", that was written around the Christmas-Halloween type part of the year and I thought the kids weren't able to go trick-or-treating any more. In my neighborhood kids don't go trick-or-treating any more. MRR: Like Billy Psycho getting shot Christmas Eve, and just walking around the Lower East Side I ran into two people who'd been shot recently, and I was really thinking of that



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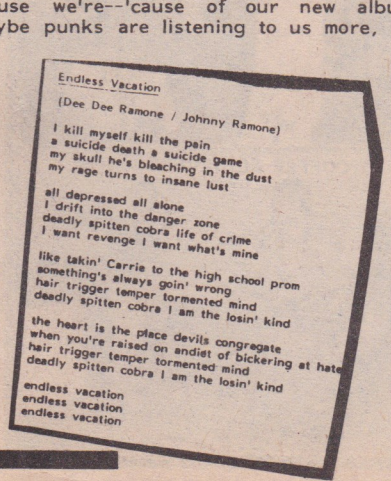

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DeeDee: I know. Like I'm a karate expert, and I always carry a knife and I know how to use it and I still don't feel safe because everybody carries a gun nowadays. I never shot a gun, I don't know how to use one. I guess you have to take pistol lessons.
MRR: Not necessarily. I was convicted of a crime using a handgun but I didn't really take any lessons in it.
DeeDee: They're hard to work, to figure out, though, right? The automatic ones were hard. I bought a Walther .38 and it was too complicated for me to figure out...What are you supposed to do? Are you supposed to pull the thing back before it's ready to shoot?...It's still so complicated that unless somebody teaches you, you can't figure it out. It's not like in the movies where these people just pick 'em up and...
MRR: Getting back to the song, the line "The rich are laughing at the poor". It's kind of a class statement.
DeeDee: That's like a stab at Reagan; how he makes all the tax benefits for rich people and the poor people get screwed. Half their wages go for taxes and everything while the rich people, they get real estate tax shelters and they don't pay any taxes. It's not fair. MRR: And "Discrimination against the blacks": does that reflect your experiences at the Odyssey House?
DeeDee: Yeah, blacks are discriminated against. They have like 45% unemployment and it's harder if you're black in this world to get by.
MRR: Do you think there's very much racism among the punk scene?
DeeDee: No! No, I don't think the punks are racist at all. Some of the punk bands have been accused of being fascists and all, but it's not true. SUICIDAL TENDENCIES had a bad reputation as a fascist band but they're not fascists, they're just singing about teenage anxiety and agony. I think ARGONISTIC (sic) FRONT was getting in trouble for being a right-wing...
MRR: AGNOSTIC FRONT. Well, their reputation is quite different from the way you read their lyrics...
DeeDee: I wonder if these groups like the RAMONES. We like them; we've been trying to help the hardcore groups. We always go out of our way to get them jobs, to open up for us. It's hard to do 'cause the club owners get real mad at us. The worst problem we had was when we got THE YOUNG AND THE USELESS to open up in Brooklyn (actually in Queens, not Brooklyn--ed.) Lamour. The club owner never forgave us (which certainly hasn't kept him from booking the RAMONES since then--ed.)... We thought they were great, but the club owner said "Who hired those guys?" and I was the one responsible and he was furious and stompin' his foot and everything. They promised us they'd play 45 minutes and they only played 20 minutes and that even freaked the guy out even more. MRR: Do you feel it really helps to pray? DeeDee: Yeah. I pray, yeah. I'm not a religious fanatic but I pray every day, and do the Sign, too.
MRR: "Endless Vacation" seems to be a very personal character description. Somebody is really sketched out there very deeply.
DeeDee: (low) Yeah.
MRR: Do you think people like that really understand...
DeeDee: A lot of people haven't been getting that deep into the lyrics of the hardcore songs; they seem to get more into the political ones, the more obvious ones.
MRR: Anybody that picks up the album is gonna know the stuff.

Endless Vacation

(Dee Dee Ramone / Johnny Ramone)

I kill myself kill the pain
a suicide death a suicide game
my skull he's bleaching in the dust
my rage turns to insane lust

all depressed all alone
I drift into the danger zone
deadly spitten cobra life of crime
I want revenge I want what's mine

like takin' Carrie to the high school prom
something's always goin' wrong
hair trigger temper tormented mind
deadly spitten cobra I am the losin' kind

the heart is the place devils congregate
when you're raised on andiet of bickering at hate
hair trigger temper tormented mind
deadly spitten cobra I am the losin' kind

endless vacation
endless vacation
endless vacation

NEW YORK-If you are wondering what I'm doing here, well I just plan on covering a few of the bands/ labels/ zines that Donny the Punk might pass on. It is not really a "scene" that I'm writing about, just a group of individuals who are doing some positive alternative work that I find interesting.

By now the Speed Trials compilation should be out. This record is a documentary live recording from a series of gigs that happened a couple of years ago. Featured are LIVE SKULL, BEASTIE BOYS, and even the FALL. It should make an interesting time piece, as well as being a hot record.

This SONIC YOUTH update starts with the band returning from their first trip out West. If you missed them, you're lame. But don't fret, they will be back sometime in May. Other tour plans include a return visit to Europe. Vinyl-wise, their new LP, Bad Moon Rising, should be out by now. Also in the works is another 12" EP. The "gig of the month" goes to the SONIC YOUTH/NECROS show at Danceteria, with both bands pulling off hot, mystic sets that night.

The SWANS are still in hiding, but with the addition of Ivan X to the line up, they should hopefully be gigging soon. Their 12" is called Raping a Slave.

LYDIA LUNCH has been doing readings at selected colleges. She is also starting a label with Rough Trade called Widowspeak. A NY compilation is in the works. You can check out LYDIA in the Richard Kern video, "Right Side of My Mind". Also featured is FEOUTUS and HENRY ROLLINS. Henry stopped by Maxwell's in NJ to do some reading to a mixed and interested audience.

RAT AT RAT R has finally finished their LP, simply entitled RAT AT RAT R. The band is shopping the 10-song tape around to perspective buyers. Also in the shopping department is LIVE SKULL, with their album Bringing Home the Bait. LIVE SKULL's last 12" made it to the Top 5 of the NY Times Critics Poll. Both RAT AT RAT R and LIVE SKULL can be heard on Philadelphia's Terminal fanzine flexi, issue #19 ($2 to: P.O. Box 2165/ Phila., PA 19103).

Midnight Records is planning a slew of new releases from all over the place and out of this world. From NY, new LP's by PLAN 9 and LUCKY 7, as well as a PLASTICLAND 7". From Montreal, a DEJA VOODOO LP will be released, and these CRAMPS-style rockers already have an LP a 7". The WANKTONES from D.C. are the SLICKEE BOYS doing rockabilly, and will have an LP too. MOD FUN will have a mini-LP called 90 Wardorf St., Chicago's SUBURBAN NIGHTMARE will have an LP, and the MORLOCHS from L.A. (ex-members of the GRAVEDIGGER 5) will have a release too. The Midnight Madness continues...

Other NY vinyl out is the DAMAGE LP, available for $6 through Gnarl Records/ 129 2nd Ave/ NY NY 10007.

Some upcoming Homestead releases include such non-NY acts as the FLIES, NAKED RAYGUN, and BIG BLACK

The RAUNCH HANDS have been gigging in and around town a lot lately. They were the recent highlight at a benefit for the New York University radio station WNYU. Also on the bill were DOGMATICS and SAMHAIN (doing a rare and scarey NY appearence).

If you miss good ol' Jack Rabid, don't you worry none, because the new Big Takeover is out!! Just send 75¢ to him at: 249 Eldridge St, Box 14/ NY NY 10002 (checks payable to P. Corradi).

All similarities to past scene reports is purely intentional. Lyle Hysen

VAMPIRE LEZBOS

po box 117
Four Lakes,
Washington
99014

tapes $4 shirts $5

We are touring this Summer. Any cities, towns, villages in the U.S. that would like us to play, write before May 15.

LONG ISLAND-Question: is there a scene on Long Island? Answer: you fuckin' bet! The biggest self-promoted show finally happened, with 200+ showing up at Stinybrook University to see COFFEE ACHIEVERS, KRAKDOWN, BORING SPONGE, and KRIEGKOPE (who couldn't play).

The Half Crown pub should be closed by the time you read this, which totally sucks because a lot of great NY bands played there.

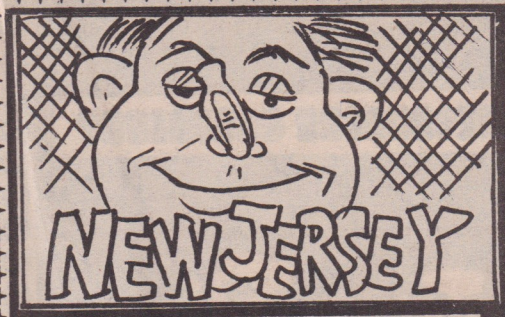
The INSANITY DEFENSE LP is out, and so is the SATAN'S CHEERLEADERS' tape, and a new band to hit the Unsound label, the GLENHEADS (actually, all are on Unsound).

My Father's Place has not been doing much, but they did have a show this past month with JUSTIFIED VIOLENCE, INSANITY DEFENSE, and the NIHILISTICS (who didn't play for reasons I'm not allowed to say).

New bands are the DEFECTS and SOCIAL SUICIDE. A new fanzine, T.A.S.K. is on its way and should be quite good. Crisis fanzine should be out in early March.

Bob C/ KRAKDOWN & Crisis/ 30 Green Tree Ct/ Northport NY 11768

Photos by Tim Smith



Well, let's see what's going on in the Garden State. At first look, not much--but here's the news and gossip for now. Since the demise of Rahway (NJ's only all-ages/all alcohol, all fun HC hall) gigs have been hit and run. City Gardens in Trenton has been booking some big shows with high door prices and the opening bands have been getting paid rather meager sums of money. The Jetty in Bloomfield had an experimental HC gig with A.O.D./FALSE PROPHETS and others, and by all indications it went well and other bands may get a chance to play there. Already MY 3 SONS and PLEASED YOUTH are slated to play there. The Show Place in Dover is also sporadically booking HC; Dave (ex-A Front and MENTAL ABUSE's drummer) is booking bands. All the above mentioned venues (save City Gardens) are over 21 clubs. On the all- ages scene, the Court Tavern in New Brunswick is slowly re-introducing all-ages shows. Also, there was a semi-cool show in So. Jersey in Toms River at a first aid station. The first show was marred by fights and too many bands. But hopefully the second will do better. Bands interested in playing NJ should contact Bonny at (201)270-6580 for Toms River, and Paul D. at (201)247-7674 for all-ages shows in Central Jersey.

Photo by Jeffo

On the vinyl front, DETENTION from Manville are getting their new LP ready for the presses. They'll put it out themselves. Guaranteed to be interesting. SAND IN THE FACE are still waiting on details from Jimboco Records as to the fate of their debut vinyl. I's also like to say that S.I.T.F. are probably NJ's most vastly improved band, and I only hope they start playing out more.

Rumor also has it that the Steve Cosmano Victim's Aid Society will be holding a benefit for all the people Steve owes money to (which is about half the state). Hi Steve!

Zine-wise, everyone should own Flesh & Bones #4. It's Jeffo's best outing to date (send a dollar to Jeff J/ 351 Beechwood Ave/ Middlesex NJ 08846). Also Kyle Panic (of BODIES IN PANIC) has put out My Little Rag with lotsa show reviews of places B.I.P. has played and wants to play (send some stamps to Kyle/ Box 587/ Bernardsville NJ 07924). Jersey's ever-controversial Tips n Tours is planning a new issue with lotsa neat-o positive stuff. Write at the same address as P.Y. demo.

Well, I'd figure I'd let ya all in on the lowdown here in the Garden State. Watch for GENERIC YOUTH's reunion tour in s neighborhood near you soon, and get the tape. It's a killer!

Late news: PUBLIC DISTURBANCE have reformed as a trio with Paul Cowen singin and playin guitar. Their demo sounds decent; "Eastern Seaboard Blackout" is probably the best thing they've ever done. Also, Bobby K from CHRONIC SICK is now guitaring for ther ever-unsteady FATAL RAGE.

Paul Decolator

Photo by Linguine

Band wise... some new bands are starting to arise. Like BAD DREAMS from No. Jersey, who are super-young, and RESISTANCE from Central Jersey. From Holmdel reign F.C.C., a pretty nifty HC/punk unit who have a neat guitar sound which combines some reggae and GANG OF FOUR influences.

MY 3 SONS are going off the deep end, as usual. They are now contemplating a name change, since their music is now ultra-60's pop/punk, much in the vein of bands like the FUZZTONES and others on the neo-psychedelic bandwagon. But MY 3 SONS do it in a more unique way; they're about the only band who can play a full set and still have every song sound like "Wild Thing". The new line-up that sorta debuted at Court Tavern also featured Joe Tunito from PRIAPISM on guitar.

500 copies of CYANAMID's Stop The World EP are being witheld from them. Turns out the guys who press Mutha Records release also presses a lot of other stuff--mainly bootlegs of popular selling albums. Also plagued by this situation are Central Jersey's WILD HAIRS, whose debut LP is also being held, and rumors also have it that SECRETSYDE's second LP are affected.

Photo by Linda

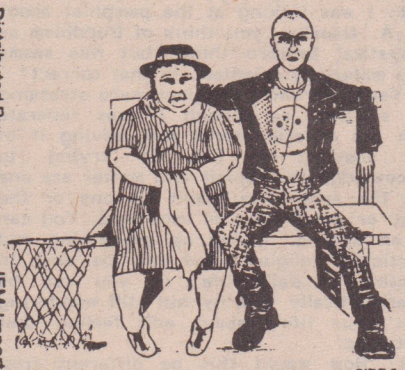
PLEASED YOUTH, contrary to popular belief, are alive and kicking. They recently added Keith Hartel on vocals, and he and ex-singer Dave will both appear on Buy Our Records' NJ compilation LP. PLEASED YOUTH have been playing out a lot lately, and much to the bands' glee, haven't missed a beat or a gig and are looking for someone to release their record. While I'm on P.Y., you can get their demo for $2 or a blank tape & postage from me, Paul D/ 1453 Pawnee Rd/ No. Brunswick NJ 08902.

NJ will literally hit the road this summer. A.O.D. are going on a massive tour, as is BODIES IN PANIC. PLEASED YOUTH will do a mini 2 week tour, and SACRED DENIAL are also planning a mini-tour.

Photo by Linda

HUMAN SUFFERAGE

Thank You, Mother Dear



SIDE 1
HEY BIG GUY
THOU SHALLT DIE
MY SPECIAL FRIENDS
LESS THAN LIFE
RESULTS

SIDE 2
DON'T PLAY WITH MY LIFE
THANK YOU, MOTHER DEAR
TAKE IT FOR GRANTED
FAIR WARNING FOR ALL

Distributed By:
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A THUNDERPUSSY COMPANY

PHILADELPHIA

BUDDHISM: ONE FORCED CHRISTIANIZED RELIGION?

A TALK WITH

RUIN

RUIN
c/o Glen Wallis
151 N. 21st Street
Philadelphia, PA 19107

RUIN
Part I by Tim Y.

MRR: Outside of musicianship, let's leap right into heavy stuff and talk about philosophy. This band is, interestingly, Buddhist. What exactly does that mean?

R: It's not Zen Buddhism, it's Nichiren Shoshu Buddhism. We're all human beings; we all have the potential to be a buddha - it's just waiting to be uncovered. And the way to do that is by chanting "nam-myoho-renge-kyo". There's a lot more to it that can't even be discussed in 2 hours. It's a think that should be practiced by a person to find out what it means, and it's a lifelong process to uncover it.

MRR: Would you characterize it as a religion or philisophy?

R: A practice. It's something you practice everyday, and you get results. I get results when I chant and recite parts of the Lotus Sutra everyday and every evening - for my desires or whatever I want - and things happen in my life.

MRR: I was looking at the pamphlet about N.S.A. Usually, you think of Buddhism as a mystical Eastern thing, but this seems very materially oriented. Is that correct?

R: Yeah. Formerly religions were stressing the spiritual as though it was seperate from the material world and leaving it in the abstract - this is trying to acknowledge that spirit and matter are one and the same. You can't be one or the other or you'll have an imbalance. You can be an ascetic, giving up everything and practicing religion, and not be able to function in daily life, or you can be materialistically wealthy but still wondering what your life's about and feeling that emptiness.

MRR: How would this be different from Christianity, which also strikes me as a materialistically oriented religion?

R: One difference that I find striking is that in the beginning, you don't have to believe in anything. You're not asked to believe in a higher being - it's just a practice that you do, and from that you get results. Of course, when you first start you don't believe it, but it works.

MRR: You say "in the beginning" - later on, is there a higher being you come to believe in?

R: Later on your faith develops because you get results in your life - but it's only from results that your faith develops. You don't have to have faith to get results - you don't have to believe in a god in order to have your prayers answered. You just do the practice. In the beginning, they stress that you're not chanting to anything outside of yourself - "nam-myoho-renge-kyo" being the mystic law - is within and without - permeating the universe. And when you chant it, you tap into it and have it expressed in your daily life. One of the ideas is that everything outside of you, even your thoughts, is a reflection of your higher self - your buddha self, higher ego - and if you find something not to your liking outside of yourself, it's not because of the outside but the inside - it's you that's being reflected.

MRR: Earlier you said that a balance needs to be struck between the internal and the external - but now you say that the external is just a reflection of the internal. And looking at your pamphlet, it struck me that this is the "me" generation, very "me" oriented. One of the problems I've always had with that is it negates the impulse to want to change the outside. In other words, my idea of the balance is, yeah - look at yourself, deal with yourself - but realize you're also a product of your environment. Some people use the excuse of "the world's all screwed up; I'm all screwed up, so I can't change anything" - and I reject that. But this almost seems to go to the opposite extreme by saying as was popular in the 70's, "just deal with yourself and that's all you have to worry about".

R: There's a principle in Buddhism called asho funi(?) which means the inseperability of person and environment - so that anything within my environment is myself - any person, any situation I find myself in can't be seperated from myself even beyond my perceptions of it. For instance, I can be in this room and have anxiety - but it's not in the room, but in my environment, my perception of my environment - so it begins with me. One thing is that what you read in the pamphlet is just how it's presented in America - Americans are about that. You can't get some kid in a ghetto to start practicing religion if you tell him he has to give his life for other people - but if you tell him he can chant and get a job, he'll try the practice.

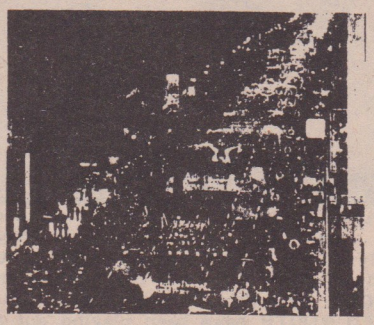
MRR: That seems rather opportunistic. There is something else in the pamphlet I found that definitely put me off: there's a list of dignitaries' comments saying how cool this is - something from Ronald Reagan, Edward Kennedy, the Governor of Hawaii, the mayor of L.A. ... and this seems like it's perfect for America - which is something that immediately makes my hair stand on end and say "whoa ..."

Dignitaries' Comments on NSA

President's congratulatory message on the NSA-sponsored First Japan-U.S. Joint Youth Division General Meeting held in San Diego on March 11, 1984:

"I appreciate the opportunity to extend warm greetings to all who gather in the San Diego Sports Arena for the first nationwide general meeting of the youth division of the Nichiren Shoshu Soka Gakkai of America. This conference provides each of you with an opportunity to reflect on your theme, 'A Century of Life,' and I'm sure it will be an important time for you. Nancy joins me in wishing you a most thoughtful and productive program."

NSA contributed to New York City's Bicentennial celebration in 1976 with a grand parade along Avenue of the Americas, which drew more than one mifflon spectators.



Nam-myoho-renge-kyo

This practice centers on chanting the phrase Nam-myoho-renge-kyo, which expresses the ultimate truth or law of life.

Nam means dedication, or to fuse one's life with, and gain boundless wisdom from, the fundamental life-force of the universe.

Myoho, literally means the Mystic Law, and is the essential principle of the universe.

Renge means the lotus flower, a symbol for simultaneous cause and effect. Buddhism teaches the law of karmic causality penetrating past, present and future. This law is not imposed on us by some external or supernatural power but operates within life itself. Each individual is therefore accountable for his or her fate. Because chanting Nam-myoho-renge-kyo allows the individual to tap life's inherent Buddha nature directly, irrespective of past karma, one can in the present moment gain the power and wisdom to live confidently and overcome troubles, immediately redirecting his or her life toward a more desirable future. The pure lotus blossom, which grows in a muddy swamp, also symbolizes the emergence of Buddhahood within the life of the ordinary person.

Finally, *Kyo* means sutra, the teaching of a Buddha.

R: I think that's what great about this - that people don't realize how powerful it is - and they don't realize what people are talking about in N.S.A. when they say "human revolution" - and people want votes - they're gonna recommend it. On the outside, there's a lot of cultured festivals and activities getting people together that are positive. And like what you were saying before - about the "me" generation - it looks like this kind of thing is for psychological fitness. We could attach anything we want about what it is; but to be able to understand what's going on - we're limited because we're humans. But we're not limited in that we have the ability to tap that by chanting, that mysticness, that thing we can't understand. What Ronald Reagan doesn't realize is that what's actually going on is the most destructive revolution that's ever happened.

MRR: Do you, given your practice, acknowledge that there are other ways of attaining this tapping of one's abilities other than what you're doing?

R: I don't know - I guess if there is, try it out and do it. Philosophy and religion has been pointing to it throughout time. I've tried lots of religions and I've always read and been interested in philosophy, but I've never found anything that seems to be as direct as this method.

MRR: I had these housemates, back in the 60's, that used to chant this. They used to chant for objects that they wanted, like a car or whatever - and they used to tell me about this altar they had and if they ever lost this altar, all this bad stuff would happen to them - is this true?

R: Well, there's Buddhism and then there's the stuff people pile on top of it; even people who practice it - like even myself - I have tons of false beliefs - but Buddhism is just chanting "nam-myoho-renge-kyo" - and just go on with your life. But the things I'm going through now - the things I see happening and that I want to do and create with this - that I know I have the ability to create - like for world peace. How to use myself the best to make that happen.

MRR: It seems that what it does is bring yourself into tune - you realize a potential that you have or a way of implementing things. I feel that there are other ways of tapping into that and realizing your capabilities - but that's my feeling ... well as far as music, how does it affect the band?

R: Well, it's like if you eat good food, and you're healthy, it'll affect everything you do. It's not a conscious thing - that we write lyrics to get the Buddhist thing out - we rarely talk about it among ourselves or to others. It affects our lives because our music comes from our lives and this practice affects our lives - it's a very subtle thing.

MRR: You all chant together, right?

R: Sometimes.

MRR: Is there something you collectively chant for - like your record'll sell a hundred thousand copies?

R: No - it's not explicit - we all have desires and dreams of our own - the band is a common one, but we all have different things we want to see happen. But any major thing I do I chant about.

MRR: Obviously, it's not a coincidence that you're all in a band and all into this.

R: Our first drummer wasn't a Buddhist ... but ... maybe it is. We're friends, you know. And it seems like the more I hang out with somebody, they eventually start chanting. Well, if you looked at our lives - this whole Buddhist thing with the perspective on it would change. It's something we do like eat or brush our teeth - we're not holy men.

MRR: Yeah, I've seen you smoke and drink.

Part 2 by Kent Jolly

MRR: How long have you been practicing - all the same time?

R: From 9 years to 5 months.

MRR: Why did you start?

R: Well, someone had told me about it, so I knew, and there was a lot of stuff in my life that I just wasn't happy with. So, I tried it as a method to change these things, and I got results. So 9 years later, I'm still doing it.

MRR: Watching you chant ... I know that it's for "results", but is part of it for relaxation as well?

R: That's one of the results I look for, but it's not just a method of psychological consultation - there are very real results I want to see happen, once and for all - to clear things up and change things. I'm not satisfied with just being relaxed - I can be relaxed in the midst of havoc.

MRR: About how it affects your music - I know you don't "preach" it - but wouldn't you say it affects your music since you're all on the same level? You really work together well instead of going every which way, like some other bands.

R: Yeah, it affects us, but there are times we all go every which way; which is good too.

MRR: Your shared philosophy seems to be the click between you that brings everything all together.

R: I think we all share a unity of passion and conviction that really goes over ... I think that might be something that comes from the practice - a passion of conviction. I didn't used to have a passion for anything - or couldn't get ahold of it - but the practice got ahold of it. I was able to really get in touch with it - and that was me - not the practice. It was the passion I had in my life - the practice just enabled me to get in touch with it and use it.

MRR: So many people have a real aversion to religion now - that if they discover that anyone is "religious" - they immediately turn them off. I think when some people find out that you're Buddhist, it bugs them even though you don't preach it.

R: I think that attitude has a lot to do with how the world is today - because religious values are considered stupid and dirty. Anything that ends with an "ism" is immediately frowned on. With this religion, all we do is bring out things that are inherent in our lives already but are covered by illusion and the shit we create.

MRR: I think one of the main faults people have with religion is that it erects dependency.

R: People depend on something for anything.

MRR: True. Many people depend on money, drugs or other habits, but they don't see that in the same light.

R: Actually, it's the exact same principles operating - whether it be daily life things, objects of worship, girlfriends, money - it's the same principles as religious practice but in a different realm - you get different results. It's interesting that people have a problem with it.

MRR: Yeah, but many people have problems with lots of things. Along with an aversion to religion, people have an aversion to materialism - but you don't just chant for material possessions, do you?

R: For relationships, whatever - things I'd never say because they're too personal ... different people have different personalities - some are geared towards material things, some aren't. But the trick is, when they chant, they purify their lives, so their desires become greater - they may start at that point but it changes.

MRR: Couldn't people abuse this?

R: No, because a natural thing happens when you chant ... People get into it and chant for drugs, speed or heroin, but something gets awakened to a larger thing - they'll see that and then their lives grow. Out of simple desire, it grows through chanting.

MRR: I could see many people getting into it just to "get" things.

R: It's a process of awakening. They'll start wherever - wanting drugs and sex - and even though that's all they want at the start, their desires change as they do the practice. The objective is to be happy, and if you have a world full of happy people, there's no need to run scams or lie - because you know it'll contribute to your own unhappiness.

MRR: On the back of the album you say "there is no world outside you, no perspective to be reached". What does that mean?

R: Just that. Our perception of the world comes from ourselves. Right now there are six different worlds here - having "one" way would be futile since there are so many different perspectives. It came from what Nietzsche said "It's not as if you took away all individual perspectives that the world would be left one".

MRR: So, kind of through you, things will fall together and be right?

R: As people do the practice and purify their own lives, the external world will be purified. It's not a fixed thing - you have the ability to create rather than just let things happen. Whether you know it or not, you're creating, but if you know it, you can do much more.

MRR: Like realizing you can do anything, and then want to - making yourself happy rather than just looking to others to make you happy or do things for you.

R: You create your own reality.

MRR: OK. Jumping to a lighter subject - how do you like the west coast?

R: I like it a lot ... I'd like to move here or live on both coasts.

MRR: How does it compare to Philly?

R: Similar in many respects ... but the scene is bigger and more diverse here.

MRR: You've seen our scene and the problems i.e. skins, here - do you have that in Philly as well?

R: Not much. The incidents that do happen are isolated, and then everyone jumps in and takes care of it.

MRR: That seems to suggest a tighter scene in Philly.

R: Well, once people realized that they should work together instead of fighting, they became a lot more tolerant of each other - and then great shows happen. Like the Rock Against Hunger - where everyone brings a can of food to get in instead of money - that act of giving, even just for an instant - it makes for real unity.

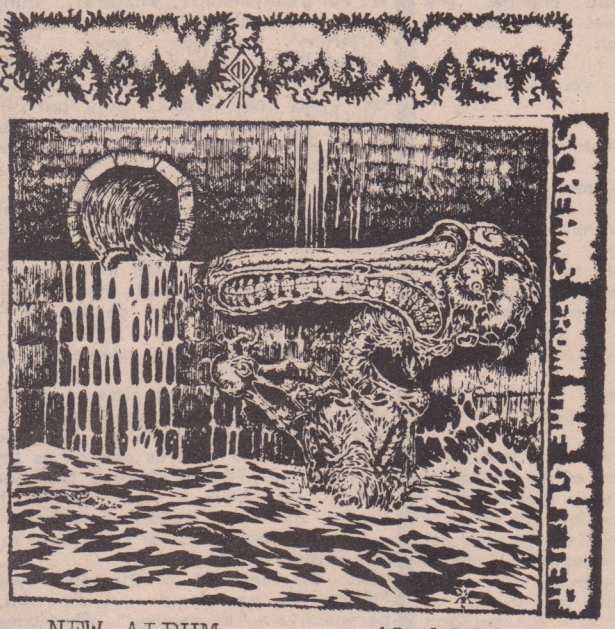
MRR: Yeah, doing something for someone else brings everyone together commonly.

R: A common mind there - those are some of the best shows we've had in Philly.

MRR: Anything else you'd like to say?

R: Come to see us - you won't be let down. We're exciting - and the more you get excited we'll get excited.

From Italy...with love



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WRITE FOR A FREE NEW CATALOG!

The following is the first in, hopefully, a continuing series of interviews with some of D.C.'s newer bands. My goal is basically to give these bands exposure and a chance to tell what they're about. I don't know how frequently these interviews will appear, since transcribing them is a severe pain in the butt.

Hopefully, every other month there will be a scene report to catch up on everything new. Bear with me...Thanx. Bert Q

YOM is a band that is just starting to break out on the local scene. Their sound is primarily reliant on the more underground raucous noise of the more underground 60's punk bands, with hardcore edges and funk thrown in. They are by no means a revival band. The interview was conducted with Mike Brown, the main organizer of the band. The line up consists (sometimes) of: Wade Atkins (guitar), Mike Brown (vocals, guitar), Flood (drums), Jay Fox (bass), John Fox (guitar), and Tim Steffs (drums), with assorted other members thrown in occasionally.

MRR: HOW LONG AGO DID YOU START?
MIKE: About 2 years ago. We got to play a show at Record & Tape Exchange on old town, but it turned out we played for a bunch of old people, and they all went out holding their noses. It was really bad. As time went on, I just kept playing with more people and we got more si=ongs together. Basically, the band came out of 2 nights of staying up all night recording 4-track , and we got our first tape out of that.

MRR: WHO PLAYED ON IT?
MIKE: Billy Fox (Flood), who was the original drummer for UNITED MUTATION, Mike Clayburg from MALEFICE, and me. One cut from that tape, "We All Know You Like It", got on the D.S.I. compilation.
MRR: DID THE BAND EVER REALLY HAVE A SET LINE UP?
MIKE: No. Through the years, I've met all these people and started playing with them. To me, just playing with one band is like an artist being able to only use one color. I like to play with Flood for the more psychedelic stuff, and then there's Steve Kirkland (present drummer for UNITED MUTATION), who's great at funk. The line up is always gonna change, but the main concept is the name that means a group of people that get together.
MRR: HOW ABOUT THE NAME? I UNDERSTAND IT'S GOT A STRANGE ORIGIN.
MIKE: It comes from "Yomomama" (?), which is a tribe of indians from Brazil that are very primitive and very, very violent. Their whole lives consist of this drug which they've cultivated for centuries, which they believe can get them into contact with their gods and spirits. It's a green sap they chew up and get 7' long tubes and blow it up each other's noses. Then they even do their babies and animals. I saw a film on this in anthropology class. They'd get into these chest-beating competitions and they'd turn into rock and club fights.They're proud of their scars, and some of them don't even look human anymore. But it's just like our civilization, just broken down. Theirs is pure sex, drugs, and violence. Our society is almost just like that. It's just fascinated me, and I started getting into tribal beats.
MRR: IS THAT WHY YOU HAVE 2 DRUMMERS?
MIKE: Yeah, Tim and Flood...and I play now and then. We've also been playing with a bass player, Andrew. All I can say about him is... he has a very psychedelic mind.
MRR: EVERYONE IN YOM COMES FROM OTHER KNOWN LOCAL BANDS.
MIKE: Well, it's mainly based around D.S.I. Records, which is John and Jay Fox from UNITED MUTATION.
MRR: DOESN'T THAT INTERFERE WITH ALL YOUR REGULAR BANDS?MIKE: No, usually I have to space it. It seems that the more we practice, and the more we have set things--the more it sounds like shit. It's better when we almost don't know what we're doing and improvise through the set. Some of the shows are good cause they're improvised and it's just true what we're feeling from right there--coming right out into the music. There's a lot of bands that call themselves "psychedelic" that just whip out the wah-wah pedal and little round glasses and say they're "psychedelic". In my opinion, psychedelic is a feeling. It doesn't have to sound like it's from the sixties. It's just a feeling which is put into music. I'm more on the psychotic side...like the BUTTHOLE SURFERS.
MRR: WHAT OTHER INFLUENCES ARE IN THE BAND?
MIKE: Actually, my influences are the DOORS and JIMI HENDRIX...sixties bands... but I feel bad saying that, the way American kids have made HENDRIX and everybody else out to be. I look at it differently. I'm really into the way they put so much feeling into their performances. A lot of bands, I'm not gonna mention any names, are just up there to look cool and don't put anything out. There's a lot of good things in D.C. though, like B.M.O. and GRAY MATTER. Plus, I got sick of going to shows...I like MARGINAL MAN, but how many times can you sit through a MARGINAL MAN show seeing the same songs and "Wow!, they've got a new song". I'm never to the point where I'm bored to tears, but...it's nothing new!! Also, bands that are former punk bands and say "The thing that's happening is the U2 thing" and they're all gonna start writing U2 songs and try to look pretty up on stage are not gonna work.

MRR: OK, DRIFTING AWAY FROM THAT, YOM SEEMS TO BE A WHOLE MIXTURE OF BIZARRE ART.
MIKE: YOM is very artsy. Most of us in the nand are artists, and we think there should be as much visual as there is musical.
MRR: DO YOU DO MOST OF THE YOM ARTWORK?
MIKE: Me and Tim (singer for MALEFICE). we've done a lot of artwork and compiled tons of it.
MRR: DO YOU SEE YOM AS A CREATIVE RELEASE FROM YOUR REGULAR BANDS?
MIKE: Yeah, it is. I spend a lot of time from UNITED MUTATION to SECOND WIND, and I can't say there's too many

songs I've written for those bands. I've put a lot of myself into it, but there came a time when I started writing songs...songs that didn't quite fit it. But I think "punk", as supposedly being an open- minded type of music, has gotten very closed. You go to a punk show and everybody's supposed to look weird...people standing there in a leather jacket and mohawk are gonna turn around and laugh at people with long dreadlocks or psychedelic clothing, and vice versa. But, the more outrageous you get, the more you realize how close-minded a lot of these co- called open-minded punks are. That's why I wanna get even more ridiculous, to flip everybody out.

MRR: AS FAR AS FUTURE RECORDINGS GO, ARE YOU GONNA BE DOING ANYTHING ON D.S.I.?

MIKE: We're going in Don Zientara's (Inner Ear Studio) in April. I'd like to go in with a relaxed attitude. The whole thing about YOM is getting the feeling across. If D.S.I. has enough money to release it, then we'll go with that.

MRR: ANY FINAL THINGS TO ADD?

MIKE: Yeah. We're really interested in corresponding with other bands like us. Also, there'll be another branch of this, hopefully. We really wanna push lots of cool graphics and arts. I think it's about time that bands stopped cutting pictures out of civil war books of someone with their head blown off. You don't have to be an artist, but you can at least be creative.

Hopefully, we're gonna be looking to do shows for free or to rent places and have shows for free...to give back a little. We'd also like to trade artwork with other artists, so write us at: 6216 N. Morgan St/ Alexandria VA 22312.

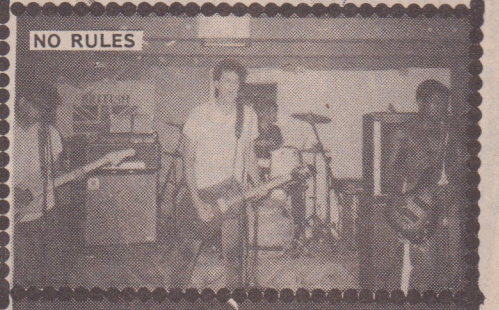
Since the last time I wrote, NO MORE FUN has disbanded, causing a very serious loss in the Louisiana scene. I hope to see something rise out of its ashes. DEAD WEIGHT has rebanded, but I don't know if there will be a name change. BURNT ECLIPSE is still gigging, but have failed to show for the last 3 shows they were booked at in Lafayette. GRAVEYARD RADIO are still gigging around and have proven to be dependable band to book. Hope to see some vinyl from them this summer. R.O.T. has recorded 10 songs for a 7" double EP to be released in early spring. They're gigging out solid, with excursions to Florida to play with MAGGOT SANDWICH (formerly KAOS). These guys & gals are a way cool unit w/some real kruskin' originals ranging from early power punk aka garage to moderate thrash, ideals ranging from political to humorous. They are one of my favorite Southern bands currently.

Oh yeah, in reaction to my statement in #19 about never hearing from the north side of the state, I am now in contact with Ham of IMPOTENT DILDOS from Monroe. He also tells of INNOCENT VICTIMS, another north Louisiana band whom we'll be playing with soon.

In Mississippi, there's NO RULES from Bilouxi, LEGION OF DECENCY from Gulfport (rumor has it they split up), and ACADEMIK DISMISSAL from Hattiesburg. NO RULES is the "big" band in MS, playing lotsa originals and lotsa covers. Though not a thrash band, they still pack a "power"ful punch. LEGION OF DECENCY played here in Lafayette with MARCHING PLAGUE and TOE JAM from San Antonio, Texas, and were really very good, though I had heard they weren't. They rages for 30 minutes with a set of cool originals. Also from Mississippi is Severe Head Injury, a skate punk zine with a steady publishing rate. The only news I can share from Alabama is No Surrender, a zine from Mobile.

Scared Stiff, a zine from Slidell, LA has moved to Savannah, Georgia. Hope to see 'em again this summer. Also, a new zine from Ham is called Existential Crimes. Thanks, Christopher Cart/ RT 3/ Box 210A/ Crowley LA 70526

P.S. Addresses: NO RULES/ PSC #5 Box 11371/ KAFB, MS 39534... Severe Head Injury/ Dana Buck/ 1608 Pat Dr/ Gautier MS 39553... Scared Stiff/ 102 E Liberty St #502/ Savannah GA 31401... IMPORTANT DILDOS & Existential Crimes/ c/o Ham/ 1411 Filhiol/ Monroe LA 71203/ (318)343-8717... R.O.T./ see Chris's address above/ (318)783-1251 for gig info... No Surrender/ Rt 1/ Box 396/ Creola AL 36525.



Lately, we here in Hickory, NC have been reading the NC/SC scene reports that cover mainly Raleigh. Well, you might call this the piedmont North Carolina scene report, with a bit of the NC mountains.

The scene around here became very lame for about 6 months, from May '84 to December '84. Bands were breaking up, reforming, out in the great void were many bands end up. From October. Prior to that, the scene was very strong, and there was a bond between Charlotte, Hickory, and Boone, NC. The bands from these cities were: NRg, ANTI-SEEN, SOCIAL SAVAGERY, FETCHIN' BONES, OPPOSITION, D.A.M.N. (Statesville), and the ever-popular "Jeff Leopard". The only ones left now are NRg, ANTI-SEEN, and FETCHIN' BONES. D.A.M.N. have changed their name. During the May-December boredom some new bands were being formed and have brought some life back into the scene. These bands are SCHIZOID, DISCHORD, and INFLUENTIAL HABITS (of SC).

During 1984, through the hard work of people like Jeff Clayton, Mike Cook, and Scott Whipple, the areas of Hickory, Boone, and Charlotte have brought in bands like WHITE CROSS, FACTION, TOXIC REASONS, KILLROY, and DRI.

There are a few fanzines which come out here: Anti-Caste, Bad Taste, and the now defunct New Breed. These supply us with a bit of intelligent literature, and are sold in a few local stores to hopefully enlighten the minority of brighter people around here.

There are always new and interesting things going on here, whether it be "survival training" at redneck bars in Morganton or trying to talk club owners into turning the power back on after their first sight of slam dancing. Actually, since we are considered "novelties" here, people stay relatively cool and don't give us such

NRg

Photo by Martha Thomas

SCHIZOID

ANTI-SEEN

a hard time. Of course we have had our share of rednecks and a small sect of "punks" who devote their time to public destruction and then say they did it "because it's 'punk'". If that's what they think, they should join the KKK

Anyway, we just thought we'd let you know that there are people who are trying to make NC a better place, and any bands on tour interested in playing around here...please get in touch. We can't promise anything, but we'll bust our asses to find a place. For gigs in Hickory, call Mark of NRg at (704)324- 5540 or Marty at (704)322-8627 or Mike (NRg) at (704)428-2280. Thanks

Martha (Marty) Thomas/ 841 12th Ave NW/ Hickory NC 28601.

P.S. Thanks to Classy's, the club that let us play. Sympathies for being closed down.

P.P.S. Help stop Jesse Helm's attempt at taking over CBS. Would you prefer Dan Rather or Jerry Falwell?!

SOUTH CAROLINA-Here's a report from a place you've probably never heard of, South Carolina. A place of infinite rectal redneckdom, a place of cotton fields, bare feet, outhouses, and overalls. Though this state may seem backwards to your eyes, life here is not as bad as you may think. The ever-progressing skate scene is also bringing with it a large underground music scene.

The South Carolina bands we know of include: C.C.C. (Civilian Chaos Corps) from Charlestown. They play at parties and help the scene a lot. They recently put on a big show with 6 bands, including STARK RAVING MAD (NY), K.G.B. (Charlestown), The OUT OF CONTROL BLUES BAND (Charlestown), EVIL DAD (Columbia, and SCOTT FREE (from Myrtle Beach, who play many local shows there, including Feb. 1 with D.A.M.M.--Drunks Against Mad Mothers--who stole the show, and everything else for that matter. Ha Ha!). It's been rumored that Florence, SC has a scene with a band called SEX MUTANTS.

The clubs that have shows are Striders and The Beat in Columbia. There is also a happening radio show from Charlestown on WSCI, public radio 89.3, presented by Prism Records, a cool record store.

The only local bands we've had the pleasure of seeing are C.C.C. (a faster, thrashy sorta sound); EVIL DAD (featuring screaming female vocals and crazy music); K.G.B. (with 2 singers up front); OUT OF CONTROL BLUES BAND (a cool, jazzy type of band); and SCOTT FREE (our band). We try to have a unique sound by playing slower, upbeat type of music, but also have thrashy tendencies. We spend most of our time practicing or playing, and promoting some new bands starting here. We also have a demo tape

D.A.M.M.

for $3 or a blank tape and postage. We also have t-shirts for $4. We're willing to play anywhere and are interested in setting up shows. So write!

Cliff Parker/ 164 Burcale Rd/ Myrtle Beach SC 29577, or call (803)293-3220.

P.S. There's also a fanzine coming out called Troll Shout, who is making a compilation, so write: 302 Alder St #2/ Myrtle Beach SC 29577. Thanks for your time.

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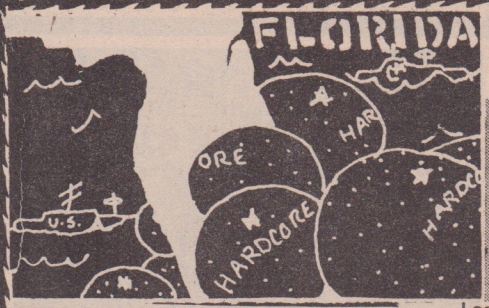


TAMPA-Things have been fucking excellent-- new bands, new faces, and new places to play. Shows that were once rare are now very frequent.

Local bands: the Tampa veterans, RAT CAFETERIA, have added another guitarist, Lynn, and things are working fine. They have finished their studio work and vinyl is planned.

St. Pete's PAGAN FAITH have finished their demo tape and have a 7" in the works.

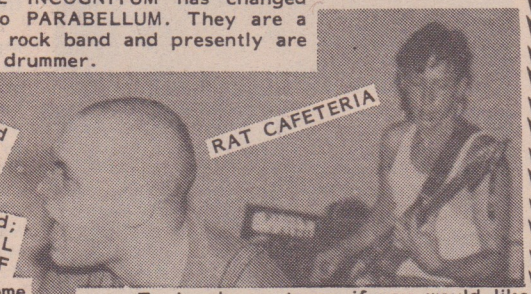
My band, JEHOVAH'S SICKNESSES is going into the studio this month. March makes us one year old.

DOMINAE INCOGNITUM has changed their name to PARABELLUM. They are a morbid death rock band and presently are looking for a drummer.

PINKO BAG LADIES are a young band that gets better and better as time progresses.

TEENAGE FISTFUCK is a new band that should be playing out soon.

DEVIANT ATTITUDE has finally died; R.I.P. New bands forming are ANAL ASSAULT, J.M.A., and REALM OF TERROR.



Venues: in St. Pete, the Lonesome Coyote simply rules. Problem though is minors. In Tampa, the Star Club is an all-ages warehouse. Tampa Bay has one fanzine, Fisher. If you'd like copies, write to Jimmy Barf/ 3316 W. Ellicott/ Tampa FL 33614.

To bands on tour: if you would like to play Tampa, I'll do my best to set up a show. Hope to hear from you soon.
Captain Rye/ JEHOVAH'S SICKNESSES/ 8306 Sandstone Ct/ Tampa FL 33615.
P.S. A big hello to Jim and Harpo in N.J.

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Vancouver Update

HOUSE OF COMMONS: Unfortunately, this was one of Vancouver's best outfits, but they have recently broken up. Their last gig was Dec. 27th at an independent music festival. H.O.C. played one of their best shows ever that night. I guess they wanted one last intense gig to finish off their career. The members of H.O.C., however, are going on seperately to start a couple of new bands in the Van scene. Everyone is waiting to see what happens with that. Anyway, HOUSE OF COMMONS is mourned.

N.G.:3: A new band in the Vancouver scene; the guitarist happens to be from HOUSE OF COMMONS. The band's name stands for NO GOD, NO GUNS, NO GLORY; hence, NG:3. These guys can definitely kick ass. They have a mostly fast, hardcore sound with a few slower tunes, plus a really posh funk tune. The band is a four piece with the most vocal work done by Nev the Impaler. These guys are just getting started, but, shit, if they're this good now...?

BILL OF RIGHTS: These guys have recently changed from a three piece to a four piece band with the addition of Rick II on rhythm guitar. Besides a more powerful sound, thanx to Rick II, the BILL OF RIGHTS are still pretty much the same hardcore/rock & roll sound as always. They have a new 7" EP out now called "Meltdown '85", which contains six of their best songs. It's quite a worthwhile investment.

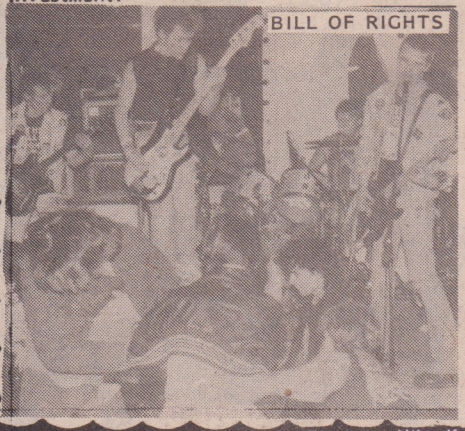

BILL OF RIGHTS

Photo by Mike K

The UNKNOWN FIBERS: This three piece hardcore/thrash band are still playing around from time to time. They have an appearance on a new Vancouver compilation called "Vancouver Undergrowth"; however, the song on the tape is not a good example of their sound. The singer sounds a lot like TSOL's old singer and the band is a good, fast outfit.

DEATH SENTENCE: Since their tour about three months ago, DEATH SENTENCE have become a three piece band. This is one of Vancouver's hottest and most popular bands. They have lost a little power, but they can still put on an excellent show and are packed with energy (at least the drummer is for sure).

DEATH SENTENCE

Photo by Erik Thorkelsson

VANCOUVER

IMMORAL MINORITY: I.M. are still a three piece band. For sure no energy loss, in fact more each time they play. No line up changes planned, but additions to the band are in the happening. Due to a sick lead guitar, the IMMORALS have been writing in the months of December and January. Gigs are offered, but they'll have to wait until Dean can resume his position. Too bad, 'cause these guys are starting to become one of Van's favorite, fastest outfits.

IMMORAL MINORITY

POLLY ANNA SLAUGHTERHOUSE: Another new hardcore venture from Van. These guys have played only once that I know of. They played mostly covers, but well. They have a crazy little guy singing and flopping about the stage, good show all in all. These guys promise to play again soon.

LEGION OF DOOM: With recruits from DEAD BOB & KINIKY TRIBESMEN and the old guitarist from IMMORAL MINORITY, Don. These guys have potential and are sounding good from recent practice. They play a mixture of '77 punk to now-a-days U.K. SUBS. They've got a couple of gigs lined up and remain a four piece band.

The FITZ: Haven't played for a while, but seem to be brewing new stuff. They're one of Vancouver's most colorful bands (hair and clothes for sure). Good playing ability, more stage presence might help.

FITZ

Photo by Dean Attridge

A.O.T.

Photo by Dan Walters

SOCIAL MENACE: A new group from Van's suburbs, these guys are a five piece thrash band with definite DK's influence. They are tight and good sounding, yet they lack a certain amount of stage presence, but nevertheless are pretty crucial to see.

Honorable Mentions:
DISPOSSESSED - Just about fully underway. Hope to see their first gig soon.
The DEAD CATS - Fuckin' awful (sorry Beef). What less can I say?
SHANGHAI DOG - Still going strong, except Mike Graham has left the band.
The SPORES - Quite a humorous band who have a cool video out called "Meat Biproduct".

SEXUAL INFEXIONS - Where the hell are you guys? They just disappeared. They were good when I saw 'em.
That's all from sunny Vancouver, B.C.!!
by Brian and Bill

—MEXICO SCENE REPORT.—
GREETINGS TO ALL THE PUNX OF THE WORLD! WELL ME GOOD FRIENDS I WANT TO SAY SOME THINGS, ABOUT MY FUCKING COUNTRY, THE POLICE & BRAINWASHED PEOPLE HATE THE PUNX THEY THINK IT IS JUST A FACTION & THEY THINK PUNK'S ARE YUTHS WHO'SE MADE SELF ABUSE WHIT DRUGS, BUT THERE ARE MANY PEOPLE WHOSE UNDERSTAND OUR POINT OF VIEW & THEY HELP US IN MANY THINGS.

HERE IN MEXICO THERE ARE PUNX ONLY IN OUR REGION(TIJUANA & ENSENADA), SOME TIME AGO I WAS READ IN ONE OF OUR NEWS PAPERS A HEAD LINE ON WHE'RE WAS WRITEN "PUNK'S IN ALL OUR REPUBLIC"(IN OUR CAPITAL MEXICO D.F), BUT THERE ARE YUTHS WITH ANARCO-PUNK TENDENCIES, BUT THOSE GUY'S ARE VERY VIOLENT, COS THEY LIVE IN A BIG CITY IN WHERE MANY POOR PEOPLE LIVE, THIS PEOPLE HAVE MANY PROBLEMS, COS THERE ARE NOT JOBS FOR MANY PEOPLE, BUT I THINK THOSE GUY'S DON'T HAVE MANY INFO ABOUT WHAT PUNK IS..

WELL HERE IN MY TOWN THERE ARE FEW PUNX, THERE ARE TWO OR THRE ROCK BAND'S, BUT THEY PLAY OLD ROCK & HEAVY METAL AND THATS A LOT OF SHIT FOR US, TWO OF ME GOOD FRIENDS AND I GONNA FORM OUR PUNK BAND, BUT NOW WE HAVE SOME PROBLEMS FOR BUY INSTRUMENTS. I PLAY GUITAR AND ME GOOD FRIEND TERRY PLAY DRUMS, NOW WE DONT HAVE BASS, BUT I THINK IN THE FUTURE.

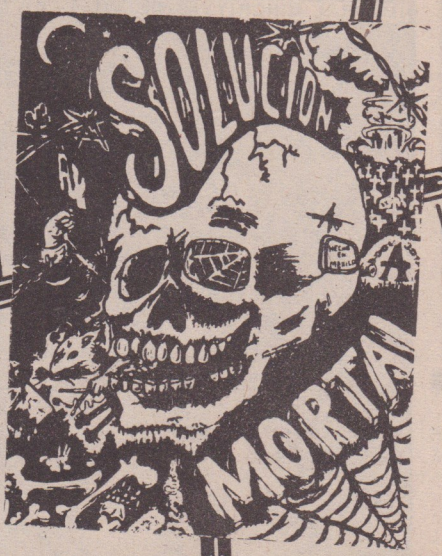
I HAVE MANY FRIENDS THERE IN TIJUAS (TIJUANA), TIJUANA IS A BIG CITY IN THE NORTH OF MEXICO, THE BIG MAYORITY OF ME FRIENDS THERE, ARE PUNX SOME SAY THEY'RE STRIGHTEDGE, OTHERS SAY THEY'RE SKINHEADS AND THERE ARE SOME GOOD GOOD SKATER'S & THEY LIKE PUNK MUSIC & GO TO THE GIG'S TOO!, BUT I THINK THAT ARE PERSONAL POINT OF VIEWS, COS THOSE GUY'S ARE VERY UNITE FOR 3 BIG REASONS. THE FIRST REASON IS ANTI-SYSTEM BECAUSE THE GOVERNMENT THIN THEY CAN DECIDE OUR FUTURE & TELL US WHAT TO DO IN THE PRESENT TIME & THAT'S A LOT OF SHIT, BECAUSE WE HAVE A BRAIN TO THINK FOR OUR SELFVES. THE SECOND REASON IS ANTI-WAR BECAUSE KILL A LOT OF INNOCENT PEOPLE JUT FOR GAIN POWER & BUIL MORE BOMBS TO WATCH US RUN WHEN THEY DROP THEM WHI THEY JUST SIT BACK AND LAUGH. THE THIRD REASON IS WE DON'T LIKE ANYKIND OF DISCRIMINATION BECAUSE WE THINK ALL THE PEOPLE IN THE WORLD ARE EQUAL(MAN, WOMAN, BLACK, WHITE, PUNK OR SKIN). SO IT NOT MATTER BECAUSE WE WILL ACCEPT YOU FOR WHAT YOU ARE (HUMAN BEINGS), NOT FOR HOW YOU LOOK...

WE HAVE A SKATEPARK HERE IN TIJUANA WHERE THE PUNX CAN REUNITE AND SKATE —

THE MAYORITY OF THE TIJUANA BANDS ARE BROKEN UP BANDS LIKE ERA RADICAL, MINORIA CONCIENTE, CATARSIS, & PRODUCTO PROHIBIDO.

NOW HERE IN TIJUANA THERE ARE 3 ACTIVE BANDS THIS BANDS ARE BLACK MARKET I DON'T KNOW NOTHING ABOUT THIS BAND.

OTHER BAND ARE ANTI-SYSTEM-X THIS BAND ARE A HC BAND & ALL THE MEMBERS ARE SKATERS AND THE MOST ACTIVE PUNK BAND ARE SOLUCION MORTAL(MORTAL SOLUTION)THIS GUY'S PLAY VERY GOOD & FAST HARDCORE, THEIR SOUND IS VERY POWERFULL SOLUCION MORTAL ARE: ALAN DRUMS, JUAN(CEJAS JOHNNY)IN THE GUITAR, LUIS(REMEN) IN THE BASS, AND JORGE IN THE HUNGRY LIRICS ALL THEIR SONGS ARE VERYGOOD AND THEIR LIRICS ARE ABOUT POLICE ABUSE, SOCIAL & ECONOMICAL PROBLEMS, ALL THEIR SONGS ARE ANTI-WAR, ANTI-SYSTEM, ANTI-VIOLENCE, & THEIR FIGHT IS FOR PEACE ON HEARTH AND FOR THE UNION OF THE HUMAN RACE...(WASH MAXIMUM R,R #20)...



THE MOST RECENT GIG'S HERE IN TIJUANA ARE: ONE OF THIS SHOWS WE HAD WAS IN A PLACE WHOSE NAME IS TEATRO UNIVERSITARIO(U,A.B.C) THIS IS ONE OF THE MOST BIGEST PLACES WHERE WE HAD SHOWS. IN THIS SHOW PLAYED THREE HARDCORE BANDS. ILL REPUTE & FALSE CONFESSION FROM OXNARD CALIFORNIA U.S.A. AND SOLUCION MORTAL. IT STARTED WITH SOLUCION MORTAL, THIS GUY'S STARTED THIS SHOW WITH A LOT OF WILD, THERE WAS A LOT OF SLAMMING, AND THEIR SOUND WERE GREAT. THEN FALSE CONFESSION THIS GUYS PLAYED VERY GOOD HC THERE WAS A LOT OF SLAMMING. THEN ILL REPUTE THIS BAND PLAYED VERY FASTCORE TOO THERE WAS A LOT OF SLAMMING, COS ALL THE HARDCORE GUY'S (THE CROWD) COME UP TO THE STAGE & DANCE SLAM WITH TOO MUCH WILD. I THINK THIS SHOW WAS ONE OF THE MOST POWERFULL HC SHOWS IN HERE, COS ALL THE BANDS WHOSE PLAYED IN THIS GIG WERE HC/PUNK BANDS, THIS GIG WAS REALLY GREAT...

WE HAD OTHER GIG IN THE SAME PLACE WITH 4 BANDS: DECRY(U.S.A), M.I.A(U.S.A), INSOLENTS FROM SAN DIEGO(U.S.A), AND SOLUCION MORTAL. THIS GIG WAS REALLY GREAT TOO! WITH SOME PROBLEMS IN THE P.A, BUT WAS GREAT SHOW...

WE HAD OTHER GIG IN A PLACE WHOSE NAME IS HACIENDA ARROYO(PLAYAS DE TIJUANA) IN THIS GIG PLAYED ONLY TWO BANDS THE FRONT(U.S.A) & SOLUCION MORTAL, IN THIS SHOW WAS GREAT SLAM.

WE HAD OTHER GIG IN THE SAME PLACE, BUT NOW 4 BANDS WERE SUPPOSED TO PLAY. BLACK FLAG, SACARINE TRUST, SOLUCION MORTAL & KILLROY, BUT KILLROY DID'T SHOW UP, SOLUCION MORTAL PLAYED GRAT HARDCORE. THERE WAS A BUNCH OF SLAM..... "GREAT GIG TOO!"...

ONE OF OUR LAST GIG'S WAS IN A PLACE WHOSE NAME IS ARENA 72, AND 4 BANDS WERE SUPPOSED TO PLAY. LOS TICKETS, BLACK MARKET, PRAXXIS, LIO DE MEXICALI, BUT ONLY 4 BANDS PLAYED, COS PRAXXIS DID,T SHOW UP. THIS WAS A GREAT GIG TOO!!..

I THINK MORE BANDS WILL BE COMING OUT OF TIJUANA BECAUSE WE ARE BECOMING MORE UNITED TO DO THE THINGS THAT WE LIKE DOING, BUT WE GET HARRASSED FOR & MORE PEOPLE IN THE STREET ARE ASKING US WHAT WE STAND FOR, & THEY LIKE WHAT WE ARE DOING, BUT THEY ARE SCARED TO HELP US, BUT SOME ARE STARTING TO HELP US & I THINK THE REST WILL HELP US IN THE FUTURE...THIS IS ALL FOR NOW ABOUT OUR SCENE....

I THINK IF WE ARE EVER GOING TO UNITE IN ANYWAY, FOR WHATEVER REASONS, WE, RE GOING TO HAVE SOME COMMUNICATION AND COOPERATION AMOGST OURSELVES & THE MANY DIFFERENT SCENES THROUGHOUT OUR NATION AND THE WORLD. BELOW IS ME ADDRESS..... IF ANYBODY WANTS TO TRADE TAPES OR RECORDS OR WANTS TO WRITE FOR ANYTHING YOU NEED WRITE TO MY ZINE "UNIVERSO SUBURBANO"

Ⓐ+Ⓐ+Ⓔ....

c/o BOONZ
FRACC: COSTA BELLA #923
AVE: B
ENSENADA B.C MEXICO...

P.S: I AM RESPONSIBLE FOR THE ENGLISH WRITINGS..AND I CAN SAY I UNDERSTAND ENGLISH VERY WELL..BUT I NOT USED TALKING/WRITING IT..I'M GONNA LERN MORE WITH IT..SO PLEASE... EXCUSE THE MISTAKES!!!
P.S.S: SEND I.R.C FOR HELP!!!!!
THANX.....

The punk scene in the East of England is thriving and growing all the time after a few years of comparitive apathy, despite many venues closing down. Two of the most popular, the Norwich Gala and West Runton Pavillion closed their doors within a few weeks of each other at the end of 1983. Still, as long as people want to play and get a message across, and people want to listen, there willl always be somewhere they can do it: community centres, squats, back-street pubs, etc.

Photo by Andy Sharpe

DISRUPTERS

DISRUPTERS, from Norwich, have been the most active band in terms of vinyl, with 3 singles, an LP, and a track on CRASS's Bullshit Detector #1 behind them. A second LP, Playing With Fire, has now been released by Radical Change (c/o Backs Records/ 3 Swan Lane/ Norwich, Norfolk/England). Their music is a mixture of mid-tempo thrashy punk and relevant lyrics covering the usual subjects of animal lib, nukes, religion, anarchy, etc.

BAPTISM OF FIRE make a pleasant change from fuxx-box thrash, drawing influences from DEATH CULT, etc. , and are a musically competent band. No recording plans yet.

The PITS, who contributed to B.S. Detector #2 comp have recently reformed and played a few gigs with emphasis on covers.

DEVIATED INSTINCT are a new band but already have played some good gigs and seem to be developing into a decent Anarchist Punk band.

REVULSION

Photo by P. Hansell

REVULSION hail from just outside Norwich and have just laid down some tracks in the studio. There is a possibility they may be releasing something on the DISRUPTERS' label. A tape is available from: Steve/ 1 Broadland Wy/ Acle/ Norwich, Norfolf/ England NR13 3Ba.

FREEBORN, from Wisbech, have played some good gigs recently, mellowing down a little after a line-up change. A demo is available from: Rob/ 20 York Rd/ Wisbech, Cambs/ England PE13 2EB.

The former drummer of FREEBORN has joined ROTTEN CORPSES, who've played a few gigs and have definite punk/HM influences.

More vinyl can be found from Kings Lynn. The best known Lynn band is REALITY, whose second single, Who Killed The Golden Goose, is available on Fight Back Records, which is run by CONFLICT with Mortarhate. Other Lynn band, EUROPEAN TOY have a 12" out on Backs Records, which is in the KILLING JOKE/U2 mold.

From Ipswich come PANAROMA IN BLACK and the ADICTS. The latter have released 2 LP's and some singles, and whose claim to fame is appearing on teenybop hit program "Cheegers Plays Pop", along with such socially aware people as DURAN DURAN. Enough said. PANORAMA IN BLACK, on the other hand, have promise.

Petersborough is also active. WAR WHORES are a CRASS/ANTISECT type band. The DESECRATORS features ex-members of the DESTRUCTORS and it's fairly evident in their music. LEUKEMIA are a good thrash band, not unlike DISORDER from Bristol.

Just for the record, Allen Adams (ex-DESTRUCTORS) is rumored to be behind the new Flux Records label, which has nothing whatsoever to do woth FLUX OF PINK INDIANS or Spiderleg Records. Those at Spiderleg would probably like to stress this fact particularly, because they wouldn't have any dealings with anyone who tortures monkeys for a living. That's it. Simon Wreck/ 76 Alford Grove/ Sprowston, Norwich/ NR7 8XD

CHILDREN OF THE REVOLUTION
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FULL MARKS BOOKSHOP
110 CHELTENHAM ROAD
BRISTOL

CHILDREN OF THE REVOLUTION RECORDS

NEW MAIL-ORDER LIST, Jan/Feb
CHAOS UK-'SHORT SHARP SHOCK'LP-£2.50 inc p+p,US;$5.00,europe£4.
DISORDER'UNDER THE SCALPEL BLADE'LP-£3 UK,US;$6.00,Eur;£4
SUBHUMANS'CRADLE TO THE GRAVE'LP-UK £4.00,US;$6.00,Eur;£5
SEARS'IF ONLY'LP-UK £2.75,US$5.50,EUR;£3,50
SUBHUMANS'RATS' EP-£1.00 UK. US;$2.00,EUR£1.40
FAMOUS IMPOSTERS/THE DEAD split EP-£1.00,US-$2.00,EUR-£1.40
ENEMY WITHIN'STRIKE'-£1.50,US-$2.50,EUR-£2
LUNATIC FRINGE 'CRINGE WITH THE FRINGE'EP-£1.00,US-$2.00,EUR-£1.40*
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(NEW)FAMOUS IMPOSTERS EP-£1.00,US-$2.00,EUR-£1.40*
XPOZEZ EP-£1.00,US-$2.00,EUR-£1.40*
UK&US ONLY
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LUNATIC FRINGE 'FORCIBLE DRUGGING AGENDA'LIVE&STUDIO.£1.00,US-$2.00,EUR-£1.40
ZINES -30p&sae,US-40c,EUR-30p [redacted] add 30p/40c post each.
MANIC-Chaos uk,Cult maniax,Sanction,Stress,Rattus,Eat shit,self abuse, squatting,feminism,plastic bullets.
CHILDREN OF THE REVOLUTION-40 sides of serious&not so serious articles, cartoons,contact addresses,the anarchist punk's sunday magazine.
FEAR THE REAPER-Political Asylum,Alienated,Chumbawumba,Onslaught,Icons, Pagan idols,Resistance 77.
BLAST-Hit Parade,Anthrax,Rudimentary Peni,&loads of wierd &wonderful cartoons

FUTURE RELEASES ON COR
The four EP's marked with a* in the price list will be out in January,other planned records include an ONSLAUGHT LP,recorded in December,A 12"by the STUPIDS from Ipswich,already recorded;Political Asylum hope to record a 7" in the new year,and CHEETAH CHROME MOTHERFUCKERS andI REFUSE IT ! are releasing a joint LP called PERMANENT SCAR.Also on the cards are some compilation lps.

NOTES
by LOONIAC
BRIGHTON ROCKED
That's the last time I stay in that hotel!
The room service was dreadful!"
What nonsense! At one point I had several rooms delivered all at once.....
An Phoblacht/Republican News

C.O.R RECORDS

POISON GIRLS

Richard Famous and Vi Subversa by Allison Raine

MRR: First off, there's been quite a change in your personnel and musical style since your last album, and also quite a few accusations that the POISON GIRLS have "gone soft".

R: Well, we've had 13 bass players during the course of our 7 years, so I think personnel changes have been coped with. The main problem we've had this last year is that Lance DeVoil, who was one of the original members, stopped playing drums. He's still working with us - but now we're working with the drummer who used to be in the CRAVATS. It's taken a long time to sort out the new rhythm section of the POISON GIRLS but it's working out really well.

V: So what's this about the POISON GIRLS going soft? We're hardly soft - basically we're people. I don't think any of us want to be hard all the time and even if we did - what is that about? We're supposed to be about wanting change - we make critiques of the world we live in. I think that if you want to make change you have to have trust between people. If all we do is display the hard side of ourselves to each other, we're generating terror. I've seen this at a lot of gigs and it isn't what I want. I want to be hard enough to say what's wrong, and tender enough to expose each other to the possibility of trust. Out of that can come change - because change involves risk - when you show each other that without terror we're vulnerable - and that we need to change and can trust each other and work together.

MRR: As far as change goes - being a political band, how do you expect to change things through your music? Or, are you seeking change, or awareness?

R: I don't think we've ever claimed to have a message. I think what we've been doing is talking as individuals and saying what's going on with us the way we see each other. The reason we're working together as a band is that it's a really exciting medium to work in. It was a guess - just to get up on stage and learn how to play your instrument on stage - which is where we started when everyone else started.

V: The point is that the message you can come up with - an apocalyptic song that can change the world - is never what we've tried to do. We're trying to talk about people and the kind of changes that go on when somebody wants to change themselves and the way they live and the way they relate.

R: I think the POISON GIRLS have always been about that - the politics of person rather than system politics. There's so much shouting about the system - and actually nothings going to change if you don't change as an individual. I think our songs have always been very personal songs - they've always been precious to us as people - and they're all about telling everybody what's happening to us, as individuals and the way we see the world and the world reacts to us.

V: And struggling with it.

MRR: In the change that you've made musically and your progression through the years - what change have you seen in your audience, particularly with the change in musical style?

V: Yeah - a lot more women up front.

R: And the punks all look older now a days.

V: Personally, I don't feel so lonely. When we first started working there were very few women playing music at all in rock - and that isn't the case anymore. There were very few women who felt fearless enough to come to gigs, and who felt, I suppose, that there was something for them there. Meanwhile, we've had a lot more going on - a lot more women have come into rock music, have started to make noise of various sorts all over the place - such as, for example, Greenham Common - and we now know that we're not quite so alone. I'm not pretending to speak for a women's movement - I just know now that I don't feel so lonely - that there are women about of all ages, shapes, sizes and colors risking some exposure and getting on with it. That feels good.

R: The difference I see is that when we play gigs - and we play a lot of gigs - what used to happen is that the first 10 rows were all men, with their leather jackets and all that. It was great that they were there, but what's happening now is the first 5-6 rows are women - and that's much better. It changes the whole atmosphere of the gig - that they feel able to actually get down to the front - and elbow it out with the lads. It was impossible for people who didn't feel absolutely secure to go up to the front at gigs - and it still happens. I went to see AGENT ORANGE here on Sunday and the whole front was men. And it's great, but where are the women in that situation?

MRR: If you had an intentional change in your music and attitude, it was with the album Where's the Pleasure - which was your last studio album. With your new album that you've just recorded - where does that bring you to - where do you feel you're at now?

V: Maybe it's not just for us to say, but I know we feel good about it - we feel we've actually achieved what we get out to do - or as much as we're able to do at the present - but I don't feel we're stopping there by any means. A friend of mine said the other day that what we were stating as an intention on Where's the Pleasure, we seemed to have realized with this new album - which is great - and I feel like that too. We've got a very strong band at the moment. As Richard said, we've been getting a new rhythm section together - which is quite traumatic for a band - but it feels like we have a very solid band now - there's a real solidarity between us. We've worked all this out now, and we're raring and ready to go.

R: What happened with Where's the Pleasure was that we came to the conclusion that we could've stayed and played music like we did on Total Exposure. We knew how to write those songs and we knew how to play them - and we could keep on just doing that - which for us, would've been the cop-out. For us to actually say that we know the whole lot - there's no sort of music that people can tell us we can't play. We can do the whole lot - we want an orchestra on a track - OK, we can do it, we can get an orchestra in. That attitude has been very good for us - to extend what we're doing.

V: You're right - I think it's extending what we're doing ... we did "Promenade" which as some people will know is a very tender track - live in front of a really hardcore, heavy, mostly male, studded punk spikey audience and some of the ugliest of them came up afterwards and said "hey, I really liked that slow one". It isn't new what we're doing - we haven't gone soft - I think we're gonna be harder and softer and more of all of it.

MRR: So, your new album is called Songs of Praise. You've finished recording it and it'll be out soon - why don't you tell us a bit about that - what label will it be on?

R: It'll be on Xntrix, which is our own label. It's taken quite a long time to get it all sorted out - we started this time last year - but the tracks still sound really good. Again, we've tried to do a lot of different stuff, and it's really strong and dynamic, I think.

Hi! Here's another "boring" report from Germany. The Nazi skin problem is growing, and punx have nothing to laugh at. But fortunately, there's the appearance of the first real @ Punx and vegetarians with the Straight Edge punx. Hopefully, it won't be just another fad!

1985 began with lots of activities, and punx are starting to organize themselves much better than before, as Helge Schreiber tries to run B.Y.O.-Ruhrgebiet and we try to do a punk club in our town. More and more promising young bands are appearing on the scene, and lots of small labels are producing records and tapes.

Weird System have released Keine Experimente #2 comp LP, along with the TORPEDO MOSKAU LP, and there's soon to be a second NEUROTIC ARSEHOLES LP and a BUTTOCKS re-issue of their 1978-1981 recordings. W.S. also put out a split LP of Finland's TERVEET KADET/KAAOS.

NEUROTIC ARSEHOLES

Mullheimer released the Hardcore Power #2 with all-German bands. An international comp is to follow, and the IDIOTZ LP (funny punk).

Rock-o-Rama have released the SCREWDRIVER (!) LP and something by BODYCHECKS (a bunch of Nazi skins from Duisburg), so we'll totally boycott them! Sorry for the Finnish bands who've got records out on RoR.

From Hamburg there's a "RAMONES Revival Band" that I haven't seen yet. Another band from that city is ANEEB, who've got a live tape out and are close to U.K.-type @ bands. They'll do a 7" this year.

WUT

From Berlin are VORKRIEGSJUGEND, who've got a great debut double 7", and their soon-to-be-released LP should be a classic. ZERSTORTE JUGEND and PORNO PATROL are other good bands from Berlin, and CRAPSCAPPERS have released a self-produced 7" with 8 tracks of total noise! More Fun is a new label from Duisburg, and their first release is a comp LP, Fun's Not Dead, featuring some good, relatively unknown bands like ST-37, ROTTING CARCASS, CERESIT 81, WUT, MANIACS, and more. Next release should be a split 12" by ROTTING CARCASS (who've got a 9-track demo out) and WUT, who'll go on to bigger things if they work hard at it!

TOTEN HOSEN

In Marl there are a few skatebands like S.O.S. and STRAIGHT JACKETS.

On Hamburg's Hafenstrasse, there are some squatted houses, and on Friday nights there are often free punk gigs. Hannover's latest outfit is ALTE KAMERADEN, who've recorded a demo. Can't wait to hear it and see them live, as my former mate Karl Nagel is their singer. DAILY TERROR have been split up since last October, but surprisingly, singer Pedder has gotten a totally new line-up to continue with.

ALTE KAMERADEN

AUS 98 have changed their name to CIRCLE OF SIG TIU (too difficult to explain what that means), and perhaps they'll be putting out a new 7" or comp LP. CHACS Z have changed their name too, as well as their style of music. The MIMMIS, a fun band, are gigging up and down the country, and the TOTEN HOSEN have put out a load of shit, and their TV appearance was total crap. I don't know about their new LP, but don't want to...as it's on Virgin Records!

MANIACS

AGEN 53

Photos by I. Sternsdorff

Now I'd like to say something about a letter that appeared in MRR, from a bloke who lauded the Munich scene, that was total shit! There's nothing to do and nothing going on! Skins beat up punx, there's the Black Sheriffs (like the Guardian Angels, a private police who "protect" the subways. Punx have a lot of problems there, as it's a very conservative part of Germany, ruled by "Christian" politicians and avaricious breweries. What's so good in Munich? Record shops that are fucking expensive, gigs at the Alabama Hall that are exhorbitant? So punx, don't just lay around to be exploited! FIGHT BACK and organize yourselves!

Now we've started the A&P fanzine, which is 40 pages for about 2 Marks/ 50 p/ 70¢ and a couple of IRC's for postage. If there's any bands who want to get some of their products distributed, we'll help, but send one copy first. It'll be reviewed in our zine, and then I'll let you know how many copies we'll take.

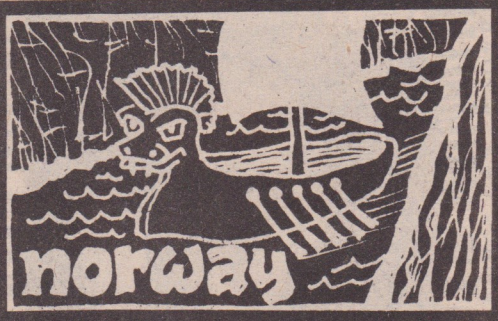
BLUTTAT

Also, I'd like to warn you of Rock-o-Rama Records. They are now putting out Nazi skin bands with lyrics like "Hey punk, we'll beat you up" and "Niggers out", etc. Do you support this? We say "Fuck off", we don't want you, and we won't buy or review your shitty records! We are not against skins in general, but against fascism.

OK, that's it for now. Would Dig in Nottingham, CRUCIFIX (SF), TARGETS (Hamburg), RAF PUNK (Italy), Vogelspin Records (Holland) and Rieder Ulrikke (Austria) please respond to our letters.

A&P/ Frank Baumeister/ Vogelsangstr 89/ 5600 Wuppertal 1/ W. Germany

Record & Tape Distribution/ Reiner Mettner/ Kiefernstr 20A/ 5600 Wuppertal 2/ W. Germany.



Not too much going on here, but I'll write about the few important things I know about.

First: bands. My favorite hardcore band is BANNLYST (Banned). They are from Molde, and play fast, tuneful thrash. They'll be releasing an EP this month on the X-port label, and will follow with another EP on the Disorder label. Up till now, they have appeared on a few compilation tapes and a split C-60 with ANGOR WAT on Knall Tapes. SVART FRAMTID (Black Future) have recently released a great EP on their own label, X-port. Powerful hardcore! I don't know too much about them, except that they come from the capital, Oslo. Oh yes, I nearly forgot...they appeared on a TV program about squatting...which is weird, because we have only 1 TV station here, run by the government!

GONOREAGAN is a band from my area, Voss. They play hardcore, with an indescribable singer. They have released nothing of their own, but are on some comp tapes. FJERNED HAARWAEXSTH, also from Voss, have just put out a 15 minute tape on my label, Humbug Tapes. Their sound is punk....not fast, fuzzy hardcore, but tuneful, slower (?) music.

WANNSKRAEKK (Fear of Water) are the oldest existing band over here. They've got a 7" which is impossible to get now, but their more recent 12" is probably the best of the Norwegian vinyl. Well, I don't know. When I listen to SISTE DAGERS HELVETE's The Hell LP....it's totally great!

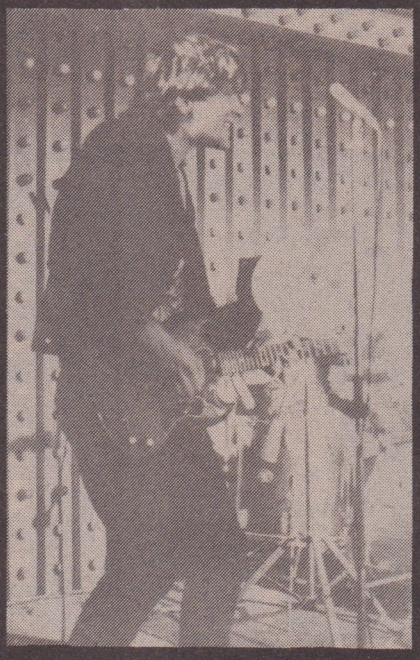
Good shows are very, very rare here. There are so few people here (only 4,000,000 in the whole country), but the place is so damn big. DISORDER played in Oslo in September, but I didn't have money to go. The main reason why nearly nothing happens here is that punks are poor, and everything is expensive. If you want to release vinyl, you have to do it yourself. And when you do, you will lose a hell of a lot of money. But tapes are a good thing. One fellow, Trygve Mathisen, has helped enormously with this, as he makes tape copies for cheap for us.

That's it for now. I am able to get you all the forementioned tapes/records, plus other tapes...so if interested, please write. I will answer all. Thanks.

Havard/ Humbug Productions/ Box 86/ 5720 Palmafossen/ Norway.

ANGOR WATT

FJERNED HAARWAEXSTH



WANNSKRAEKK

I earlier mentioned ANGOR WAT, who are another great band. They come from Trondheim, and are really constructive people. They play tuneful punk with intelligent lyrics. They also put out Norway's best fanzine, Knall, and still have time to run a tape company. ANGOR WAT appear on several comp tapes, plus their own tape (which is a bit old and with poor sound quality). But their split tape with BANNLYST is great.

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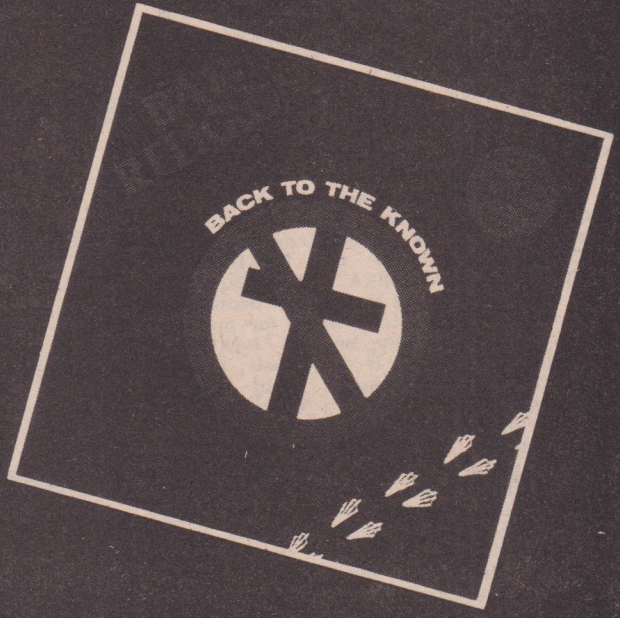

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POLAND

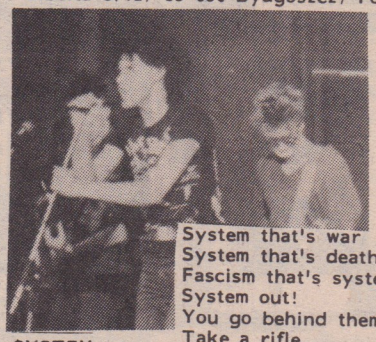
ABADDON

MRR: WHEN DID YOUR BAND FIRST FORM? A: We began in December of '82, and from the beginning we were a fast hardcore/noise band. We were influenced by bands like the DK's, minor threat, DISCHARGE, etc., and later on became fascinated with Scandanavian and German groups like KAAOS, TERVEET KADET, BOSKOPS, INFERNO, RATTUS, RIISTETYT, CHAOS Z, and so on. Unfortunately, we've always been plagued with the problems of lack of practice space and improper equipment. During our first year, we played at the Bydgoszcz city club, but we were soon removed. Our drummer is lucky though, cause he's the only one who can still train in the club's facilities!

MRR: WHAT'S THE LINE-UP?
A: Originally, the personnel roster was: Mirek Wolf (singer), Lutek (bass), Beniv (guitar), and Tomek Dorn (drums). Unfortunately, in December of '83, Wolf left the band just before a tour. We couldn't really find a new singer in a week, so I (Kiki) stepped in. Up till then, I was the manager. I think it was a good idea, but now we are without a manager.
MRR: WHY DID WOLF QUIT?
A: It was a pity, but he was becoming more and more a slave to dope, and it brought him to ruin.
MRR: WAS ABADDON YOUR FIRST BAND?
A: I began singing with a psychedelic band named KASANDRA.
MRR: ANY OTHER BANDS IN YOUR CITY?
A: In '78 there was a great band called SZLAM, and many concerts took place in garages and cellars. It was splendid!
MRR: WHAT DO YOU SING ABOUT?
A: We touch on most of the important subjects to mankind: atomic war, systems, fascism, problems here in Poland. Some of the titles of our songs are: "World War III", "Puppets", "Who?", "System", "Apartheid".
MRR: WHAT DO YOU THINK OF THE POLISH PUNK SCENE?
A: There haven't been that many goog HC bands, but lately things have been getting better. In 84, a great new band, MOSCOW, debuted. So did SIEKIERA, PROWOKACJA, and BEXA LALA. But I think there are no big bands here because we don't have any record labels for punk groups. We must rely on the fucking government's labels, or foreign labels. And therefore, the scene must remain very underground. There are very few big gigs here, leaving it mostly to small clubs.
MRR: PLANS?
A: We are going to take part in Jarocin '85 (a big festival). Also, we were invited to play in Yugoslavia by Peter Barbaric. Hope it'll come off successfully. As to vinyl, we'd like to, but here's it's almost impossible. But one of our songs will be on a Polish compilation called Wave. It'll have tracks by DEZERTER, SIEKIERA, PROWOKACJA, MADE IN POLAND, and some reggae bands. Should be out by the time you read this, but it'll be expensive.

MRR: WHAT ARE YOU DOING BESIDES MUSIC?
A: I'm doing civilian service instead of being in the fucking army. The rest of the band is working and learning. We also put out a small zine, Hi Hi, with texts of our songs, drawings, photos, etc.
MRR: WHAT ELSE WOULD YOU LIKE TO SAY?
A: We are very interested in contact with punks/bands from all over the world. We are still under a big Finnish influence, so please, Finnish and German punx, write to us. Every letter will be answered. And finally, greetings to all punks the world over!

ABADDON/ Waldemar Jedyczowski/ Ul. Libelta 3/12/ 85-080 Bydgoszcz/ Poland.



SYSTEM
New authorities
New countries
Pacts against
Lies against
System that's war
System that's death
Fascism that's system
System out!
You go behind them
Take a rifle
Will be strong
With impunity
System that's war
System that's death
Fascism that's system
System out!

WORLD WAR III
National Socialism kidnaps millions of people And had no problem to kill unarmed children Auschwitz, Birkenau, Ghetto, or DachauThat's the legacy of fuckin' fascism
NO MORE/dead children
NO MORE/theory of races
NO MORE/camps of death
NO MORE/new fuhrer

Every theory creates hate
Every system leads to nowhere
War, war, there isn't peace
War, war, there isn't love

I WON'T BE/ another dead
I WON'T BE/an arm of politics
I WON'T BE/in military service
I WON'T BE/ killing for another

Who will look in the eyes of truth
And will answer for the kids of Hiroshima
Where is the way to peace and love
There isn't love, there isn't peace
THERE ISN'T LOVE, THERE ISN'T PEACE

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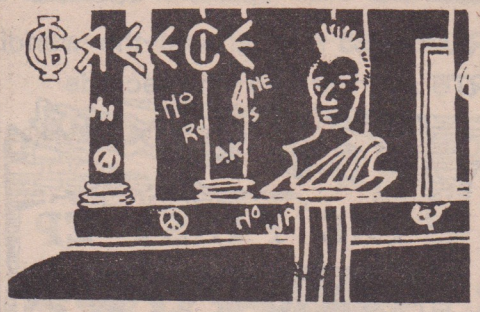


I'll begin my report with interviews with 2 groups, ADIEXODO and APOGNOSI. In my opinion, all I can say is they are both fucking great. ADIEXODO sounds close to the '77 punk style, but I must say that they mix in '85 to form a good synthesis. APOGNOSI are closer to DISORDER or ABRASIVE WHEELS, but are also unique.
Jed Seitan/ Aristidou 37/ Kallithea 176 71/ Greece

Photo by John Yohannan

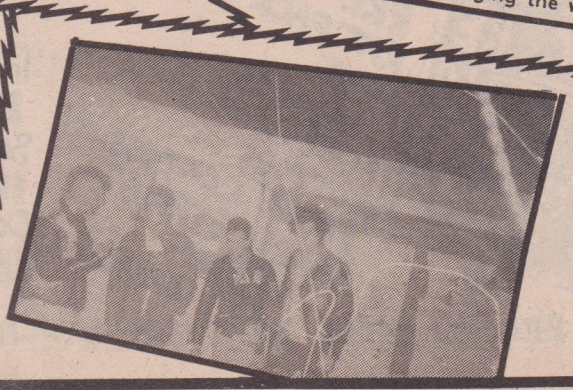
Graffiti amongst the ruins in Sparta

APOGNOSIS (Desperation)

MRR: WHAT'S YOUR OPINION ON GREEK PUNK?
AP: The Greek scene started as a true resistance in 1984. In Italy and Spain punk seems to be getting stronger, more powerful, more meaningful. In the U.S., punk needs lots of energy because most of the people are tied to the money system,
MRR: FAVORITE GROUPS?
AP: Besides those mentioned, there's STRES from Greece, KIDNAP from France MAU MAUS, PARTISANS, BLACK FLAG, WIPERS, DK's, CRASS, FLIPPER, D.O.A.
MRR: WHAT ABOUT THE BAND'S NAME?
AP: There is no hope for a better future. There's no time to try any solutions. We picked a name which expressed our view of society.

MRR: HOW DO PEOPLE REACT TO YOU?
AP: People confront us as though we were parasites. They think we're lazy and stupid. Those who do know something about punk are afraid of or doubt our ideas.
MRR: YOUR OPINION ON SKINS AND OI?
AP: We like oi music, but the ideology is bullshit. Garry Bushell started oi to make money, and skins were his victims.
MRR: ARE ANY OF YOU ANARCHISTS?
AP: We agree with a lot of anarchist--like being against the state, authorities, classes. We are against that too, the society that can create gas chambers and nuclear bombs, but we are not quite anarchists.
MRR: WHAT ABOUT DRUGS?
AP: They are a dependence, and the state controls them. When you use them you can't think about changing the world.

MRR: WHEN DID YOU BEGIN LISTENING TO PUNK?
AP: In 1980.
MRR: AND YOU BEGAN AS A BAND IN..?
AP: Spetember of '84.
MRR: WHY ARE YOU PLAYING PUNK?
AP: Hardcore is the only type of music that expresses resistance against society. It's a reaction against the insipid masturbation of other musical forms and groups. The verses are rebellious, but we don't agree with the skins when they advocate a system much worse that what exists now.
MRR: WHAT ARE YOUR INFLUENCES?
AP: DISORDER, CHAOS U.K., and other HC bands.
MRR: AND YOUR LYRICS?
AP: They stem from people's indifference about what takes place around them, exploitation, war, etc.



MRR: WHEN DID YOU BEGIN LISTENING TO PUNK?
AD: Since 1979.
MRR: AND WHEN DID THE BAND FORM?
AD: In february of '82.
MRR: WHY DO YOU PLAY PUNK AND NOT SOME OTHER TYPE OF MUSIC?
AD: It's the only kind of music that can express our feelings.
MRR: WHAT ARE YOUR MUSICAL INFLUENCES?
AD: 1977 punk, CONFLICT, RUDIMENTARY PENI, JOY DIVISION.
MRR: AND WHERE DO YOUR LYRICS COME FROM?
AD: From ordinary life experiences.

MRR: WHAT'S YOUR OPINION ON THE GREEK PUNK SCENE, AND FOREIGN PUNK SCENES?
AD: Here in Greece there is a lot of imitation. Most of the Greek punks don't know what they want. As to foreign punk, there is no direct information for us, so we can hardly judge, with the possible exception of Germany.
MRR: NAME SOME PERSONAL BAND PREFERENCES.
AD: Besides those already mentioned, we range from the WALL, SLIME, DISCHARGE, AMEBIX, ANTISECT, FLUX, BUZZCOCKS abroad. From here in Greece, APOGNOSIS, CHAOS GENERATION, PANX ROMANA.
MRR: WHY DO YOU LIKE YOUR NAME, ADIEXODO?
AD: Because this name expresses today's social and psychological "Dead End".
MRR: DO YOU OFFER ANY OUTLET?
AD: No, we can just criticize and judge the social dead ends. We're a critical attack on society. There is no solution. If there was, I'd be a politician.

MRR: WHAT'S THE PEOPLE'S REACTION TOWARDS YOU?
AD: People are against us. There are no gigs, and the police chase us. We defend ourselves physically, and we mock them.
MRR: YOU HAVE A WOMAN IN THE BAND. ANY PROBLEMS ?
AD: No.
MRR: WHAT'S YOUR OPINION ON SKINS AND OI MUSIC?
AD: FUCK NAZISM.
MRR: ARE YOU ANARCHISTS?
AD: If we wanto build something new, we have to destroy anything that belongs to the past.
MRR: WHAT HAVE YOU PRODUCED UP TILL NOW, RECORD AND TAPE WISE?
AD: We have an indie cassette with CHAOS GENERATION. Two of our songs are on the Greel compilation LP called Diatazaki Kinis Isihias. We've played a lot of concerts too, and are planning to record an indie LP.
MRR: LAST MESSAGE?
AD: Viva la punx all over the world!
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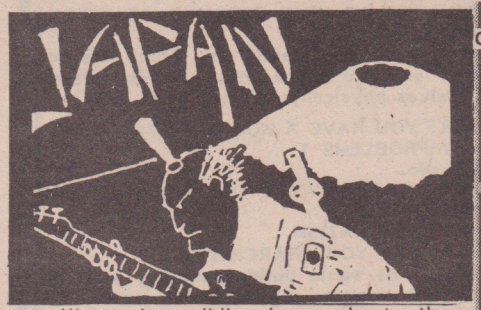
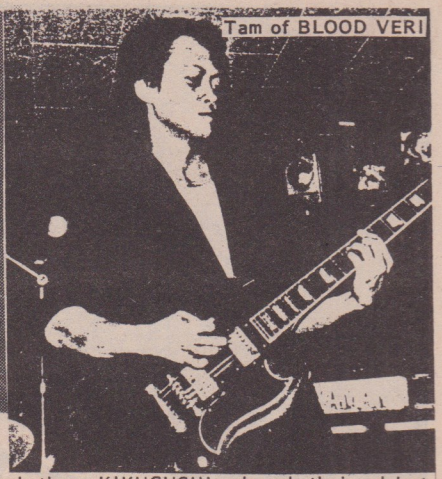


Charmy of LAUGHIN NOSE

Hannah of KIKUGUSHI


Tam of BLOOD VERI

Hi again, didja hear about the economic sanctions ol' Ronnie's trying to enforce on New Zealand for refusing port entry to a U.S. warship suspected of carrying nukes? Well, Nakasone's worried and seems not to care about all our protests. He refuses to have any ship searched. Fuckin' wimp puppet. OK, enough political news (no, more more).

Before, I told you all of the Theatre New Modern Art. Well, my reporting was a bit premature 'cause they've closed the doors to punks now. I'm not sure of all the details, but I think it's because the hall owner found more money to make in porn performance. In other news, G-ZET has changed their name to BLOOD VERI, but still shred, and have been shredding all over town lately. Hell, I've seen 'em 5 times the past 3 months. I got to see ZOLGE too, the HANOI ROCKS of hardcore. Ha! I only say that because of their long hair and make-up. They really are aggressive on stage tho, with a fairly large following, with the "wall of sound" Pushead said the LP sounded like. Tight and well- performed, but I don't like 'em much. Just my own tastes really, so don't get all put off: I did not say they suck, 'cause they don't...just not to my likings, that's all. You all hear great things about LAUGHIN' NOSE, so why do their records sound so melodic? Over-production, I guess; on stage, they rip. They ripped so bad at one gig lately, the crowd destroyed the monitors, but since LAUGHIN' NOSE told the hall owners to yank out the monitors (he refused), they were free from paying the damages. At Yanears (live club), they always yank out the seats and monitors 'cause they know how punks dance. Speaking of Yaneura, NO LIP (I'm the drummer) played supporting BLOOD VERI and some others. Let me tell you about it. First we played (nothing special) and then EROCHIKA BLUE played. They played a lot of early NY stuff, and the vocalist (drummer of NUBILE, forget his name) was really amusing. After a misstart of "Chinese Rocks", he tells everyone that the song is longer than that really, and then tells the band that they should know the song by now. They did a few originals too; not bad. After that was KENJI, really happy sounds. Or so my wife says. I was upstairs in the dressing room. But on the single of theirs, I could see what she meant. The lyrics are anti-nationalistic on the tune "Baily". All right! She described them as being like the late KIKEIJI, in that they played many different styles. OK, and then KIKUGUSHI played their debut gig featuring our old friend Hannah singing. Too bad she had to leave the country a few days later. The name means "hard of hearing", and they played all originals, a hard to describe kind of thrash, with another American, Gio, on guitar, and ex-drummer of MASTURBATION. Hey Hannah, Kamikaze didn't return my drum key, but it's OK cause they're cheap. Lastly, BLOOD VERI thrashed the place dry, 'nuff said.

Ah, the drunker I get, the harder it is to type. Lots of new records coming out lately, with more planned releases soon. So just keep reading this great fuckin' zine here, and be surprised in a few more months. That is if you're into Japanese hardcore. OK, let me tell you what I'm on about. I'll be moving to the suburbs in a couple of months and then I'll be setting up a mail order service. Sound cool? Then just keep reading MRR and look for my ad. No address this time, sorry. Bye. Roger

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by Neil Cartwright

'Vicious Circle, turning, turning, turn-ing" VC: The Australian scene is good and bad. It should be more together and bigger than it is, but the bands are as good as anywhere else in the world. People should get out and really support the local bands cos they're only gonna get somewhere if people here take an interest. I expect Australian punk to really take off one day. It's getting better.

MRR: Australia lies in the far off reaches of the South Pacific, probably best known for its wildlife , but now at last gaining a reputation for its music scene. There's a lot of bands there, but I'll tell you the three best are BOX OF FISH, CIVIL DISSIDENT, and the fast-rising VICIOUS CIRCLE.

VC: I don't know about coming a long way in a short time; we've simply done as much as we could, which any band could do if they tried. I actually think we could be a bit more together and do more. Each member of VC is really into what the band is about and making things "happen" for the band is no great difficulty when the members are so much into it. I suppose we have done a lot compared to what Australian bands have done in the past, but we also intend to do a lot more in the future.

MRR: Alby is the bass player of VC, editor of Regression fanzine (cool zine), and writer of MRR's Australian reports, so he's very involved in the punk scene. VICIOUS CIRCLE's EP should be out by the time you read this and they're recording an LP in february, both of which will have U.S. distribution. Alby is also compiling an Oz compilation LP for U.S. release. Their 9-song cassette, Foolish Ideas, is available for $3 (U.S.) postpaid from: Rites Tapes/ P.O. Box 8809/ Symonds St/ Auckland/ New Zealand. I did this interview with Alby as I believe VC will prove to be a real force in the international punk scene.

VC: The international scene is getting real good. There's people all over the world writing letters to different countries and hearing more good music, sharing ideas, and proving that people aren't that different. It's really inspiring to know that you can go anywhere in the world practically, and the people there will make you feel at home and take an interest in what's happening in your country. It's unique, really. I wonder how many disco freaks or heavy metal fans around the world write each other and take an interest in what's happening to humanity? The international thing is really keeping punk alive and thriving. I listen to bands from all over the world. My favorites are: KIDNAP, HUMAN BEINGS (France), DEZERTER (Poland), DESPERATE MEASURES, NO IDEA (New Zealand), RIISTETYT, APPENDIX (Finalnd), INDIREKT, BGK (Holland), SOCIAL DISTORTION, MDC (U.S.), and the list goes on and on.

Australia has got plenty of world class outfits, such as PERDITION, CIVIL DISSIDENT, PERMANENT DAMAGE, WORLD WAR XXIV, DEPRESSION, The TRIBE, CHAOS, JOYFUL KILLINGS, and more. Australian bands would surprise a lot of people.

MRR: No doubt. The subject then changed to VC songs, which cover a variety of topics.

VC: "Claws of Death" was written after Paul found some child pornography photos in the toilets where he works...a real sickening thing, using innocent kids so some fat pervert can get his thrills. It also has a double meaning and can relate to people being dragged down by hard drugs, a real defeatist attitude.

"Trapped" is about a mental asylum which you can be put into and you can't get out until they think you're sane enough. They're allowed to use corrective measures on the way you think and they rearrange your brain until you think the way they want you to, or until you can't think at all. The song relates to a personal experience one of us has had. "Distorted Truth" is about misplaced trust which can happen in a relationship. Again, it's from personal experience.

MRR: Is it an advantage having a sex symbol for a bass player? (deep political question)

VC: Huh? What's a sex symbol? We've got cymbals on our drum kit!

MRR: Is VC a political band?

VC: We've got political lyrics, but I wouldn't call us a political band. I prefer to call ourselves a common sense band coz the stuff we sing about is common sense if people used their brains. We place a lot of importance on the lyrics and hope that some people do take notice and aren't at gigs just to act cool.

MRR: Don't we all. Just before we finish, can you tell me about your proposed U.S. tour?

VC: All the details haven't been sifted out yet, but we'll definitely be touring the USA with UPRIGHT CITIZENS from Germany for 10 weeks around July sometime. We're going to meet UPRIGHT CITIZENS there and go halves on equipment and a van. At the moment, we're just setting up contacts, so if anyone can help in any way, write us.

Vicious Circle/ 19 McKinley Ave/ Malvern 3144/ Vicoria/ Australia

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A CALL TO ACT

The threat of world war is increasingly real and pressing. The recent past has witnessed an unprecedented increase in international tension and war preparations. The great powers stand toe to toe, openly building and boasting of their increased armaments. They intervene against popular struggles around the world, while at the same time a series of confrontation points between the great powers (and their proxies) burn like fuses capable of igniting a greater conflagration.

The military forces of the major powers are equipped with nuclear weapons at all levels, making it all but certain that any global conflict would be fought with these weapons of mass destruction. Target lists to annihilate whole nations have been drawn up and are continually revised. Beyond the hundreds of millions of deaths their use would cause, lies a future scarred by global climatic, ecological, and economic effects. Worldwide, many millions more who might have escaped the immediate effects of nuclear weapons will die of starvation and disease.

In this season of peril, all the governments continue to proclaim their peaceful intents and declare global nuclear war to be unthinkable. Yet their actions (and with increasing frequency their words as well) speak differently. The major powers continuously hone their war plans with new weapons tests and ever more realistic war games. New disarmament proposals are cynically designed to elicit rejection. Jingoistic appeals to national pride abound. Military-political moves and counter-moves force the situation to ever more dangerous heights. The U.S. government stands belligerently on the front lines of these moves to war. Crisis follows crisis in a spiral that cannot go on without resulting in the gravest of consequences.

Such an extraordinary situation requires an extraordinary response. Mass opposition and resistance to war must achieve new heights, and with the greatest urgency. Only the independent action of millions stepping onto the stage of history to resist can realistically speak to the enormity that looms before us. It is in this spirit of practical politics that we now call for a coordinated day of national action against war, a concerted day of "No Business As Usual" on April 29, 1985. A day that deliberately disrupts and shuts down as much as possible of the daily routine through which we are lurching toward global war. A day of diverse events across the country which include the activities of people of many nationalities and social backgrounds: the anti-nuclear and anti-interventionist movements, the rebellious youth, the women's movement, religious activists, immigrants and political exiles, academics, workers, those involved in the war machine itself, and others. With activities ranging from teach-ins and forums to civil disobedience and other creative forms of direct action, our joint actions will focus the attention of large sectors of society on this critical question and on the necessity to act, and will deliver a powerful message that we will **not** go along with the rulers down the road to World War III.

We who issue this call have taken part in many different ways in the movements against injustice, exploitation, and war. Among us we hold different political and philosophical analyses of the configurations of world power, the sources of wars through history, and the many fronts of struggle and tactics we must employ for social change. But we share the recognition that now it is time to unite to say **NO.** Precisely because:

They won't listen to reason,
They won't be bound by votes,
The governments must be stopped from launch... g World War III,
No matter what it takes!

Individuals' organization listed for identification purpose only

Anti-War Action Coalition (AWAC), *Cleveland*
Emile de Antonio, *film director and writer*
Beverly Axelrod, *attorney and mediator*
Dana Baal, *Overthrow editorial collective*
Karl Bissinger, *anti-war activist, NY*
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Robert McAfee Brown, *Professor of Theology and Ethics, Pacific School of Religion, Berkeley*
Courtney Bullock, *Campaign for Nuclear Disarmament, S F State University*
Kate Champa, *artist, resistor and mother, Providence*
Richard Chinn, *poet and gay activist, Chicago*
Jack and Felice Cohen-Joppa, *editors,* The Nuclear Resister
Grace Copperhead, Kalirose, Ann Lewis, Cathy Hope, Joyce Land & Carlyle Cesal, *of the Women's Encampment for Peace and Justice, Savannah River Plant, 1983-84*
John Costin, *student and member of "Crime Prevention Bureau," Brown University*
Carl Dix, *Revolutionary Communist Party, Black G.I. member of the Fort Lewis 6 who served 2 years in Leavenworth for refusing to go to Vietnam*
Patrick S. Diehl, *Livermore Action Group staff member*
Gary Floyd, *singer, The Dicks*
Lillian Ford and Therese Forte, *Seattle Non-Violent Group*
Kris Fulsaas, Northwest Passage
Teri Galvin, *N.Y. Mobilization for Survival (MOBE)*
John Gerassi, *author,* The Great Fear in Latin America, *leader in the San Francisco State takeover in the 60s*
Ed Gehrman, *Livermore Action Group staff member*
Norman Gottwald, *Professor of Biblical Studies, New York Theological Seminary*
Greenpeace Pacific Southwest
Robert Hernandez, *member National Lawyers Guild Military and Draft Task Force, defense attorney Plowshare AVCO 8 and the Boston 18*
Abbie Hoffman, *activist and author*
Rich Hutchinson, *Disarm Now Action Group member, Chicago*
Lee Huttner, *lead singer, Radical Elite*
Sonia Johnson, *feminist, author and political activist*
Sandor Katz, *Brown University student activist and "citizens arrester"*
C. Clark Kissinger, *organized first March on Washington against Vietnam War, 1965; contributing writer, Revolutionary Worker*
Sherry Klink, *former regional disarmament coordinator, Greenpeace Northwest*
Joel Kovel, *Professor of Psychiatry, Albert Einstein College of Medicine, author of* Against the State of Nuclear Terror
Paul Krassner, *author and editor,* The Best of the Realist
Sidney Lens, *activist and author of* The Day Before Doomsday
Karen Lindsey, *feminist writer*
Lian Marie and S.D. Robert, *action anarchists and Circle A Video*
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Leonard Post, *Litigation Director, Western States Legal Foundation, member Legal Collectives of Livermore Action Group and Abalone Alliance*
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Alicia Svigals, *student, street musician, and "citizen's arrester," Brown University*
Alan Thompson, *Rock Against Reagan Tour, San Francisco*
Bob Townley, *Coalition for a Nuclear Free Harbor, N.Y. MOBE*
Mike Tsongas, *U.S. Navy deserter, Fleet Week defendant, Democratic War Chest Tour*
Lloyd K. Wake, *minister, Glide Memorial United Methodist Church, Japanese-American interned at Poston concentration camp under Executive Order 9066*
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George W. Webber, *Prof. of Urban Ministry, New York Theological Seminary*
Len Weinglass, *attorney*
Geoff Yippie!, *Abalone Alliance, People's Law School, San Francisco*
Joe Zone, *organizer, Republican War Chest Tour*
8 Democratic War Chest Tourists and 3 Republican War Chest Tourists
43 students and 2 professors, Antioch College, Ohio

This call does not fully express all the politics of all participants in the No Business As Usual Day. For further information, to sign this call, or to contribute urgently needed funds, please contact:
No Business As Usual
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NO BUSINESS AS USUAL

Dear MRR,

Thanks for the space to tell your readers about NO BUSINESS AS USUAL DAY. We want to let everyone know what's planned for April 29 and why.

"As you hear the rap that Raygun and his ruling class cronies are cramming down our throats about the ongoing "peace" (?) talks, the actions of this government speak much louder and more realistically about the preparations being made for WWIII ... There's no time to just passively observe war preparations for 'Armageddon" ... Those in power won't listen to us (why should they?!?!) So we're not going to persuade them, we're going to STOP THEM! We can do things to make change, so let's start now! There's no time to lose ..." -- from Washington D.C. activists building for NBAU Day, in a leaflet calling for anti- inaugural "crash the war party" actions.

We cannot and will not count on politicians to "listen to reason" and give us peace (remember, WWI was supposed to "end all wars"). Can we reason with people who gas thousands to death in India, but are more concerned that their "business" is not affected? As soldiers are trained to dig mass graves for millions in Europe, isn't it a bit cynical for their commanders to talk of "peace"? Their "realistic" visions of winning a nuclear war entail the distinct possibility of destruction of all life on earth in a nuclear winter.

"Preventing WWIII is the single most important job for all the people of our planet, every nation. No matter what it takes ... And preventing the spread of our imperial wars in Central America is also a great and important job. No matter what it takes. People have had problems with the phrase, 'no matter what it takes'. I don't. For me, it means no matter what it takes for each of us to do her/his best to prevent the death of planet earth. And also of any other planet we may be accident knock out in any future star wars." -- Emile de Antonio, filmmaker and writer.

The Call to Act for NBAU Day will make it possible to coordinate and expand our political impact. April 29 will be a day that "deliberately disrupts and shuts down as much as possible of the daily routine (i.e. 'business as usual') through which we are lurching toward global war". We will express in a thousand ways our vision that "the government must be stopped from launching WWIII, no matter what it takes!" April 29 will include as many different kinds of mass actions (including the innovative and outrageous) as there are kinds of people acting on that day. At Brown University, students are preparing to shut their campus down. The NBAU group at Brown is hosting an east coast student conference Feb. 15-17 to build for April 29 (these are the students of the "suicide pill referendum" and the citizens' arrests of CIA recruiters, etc.) In New York, artists will hang an "illegal art show", "using creative means to block" Riverside Research Institute (a facility designing nukes). In Chicago, the Northwest, Detroit, Atlanta, Cleveland, Florida -- people are planning student strikes, direct action demonstrations of all kinds, war chest tours, teach-ins. In the Bay Area, people are talking about bringing off a "stop business as usual in San Francisco" that could include all the above and more.

A black high school teacher in California says, "The Call is exciting to me because it offers hope for a national day of protest against 'business as usual' -- and 'business as usual' for someone like me is always bad ... When I heard about this Call, I thought we can get the word out about what's happening. The threat of world war scares hell out of people, makes them feel powerless. But with national actions the media can't ignore, we will give people the sense that there is a possibility of doing something about it ... We've got to get some 'moral fiber', we won't be the Nazis of the '80s."

We have to go beyond "resisting for resistance's sake"; what April 29 will be about is not just "doing actions, then going home again feeling good". We're out to have a real effect against these preparations for nuclear world war.

To get in touch with others doing NBAU Day in your area, write the National Office address listed in the Call To Act. Or call us: Monday thru Friday, 11AM to 2PM (415) 550-1530. All other times, leave a message for NBAU at (415) 550-8506.

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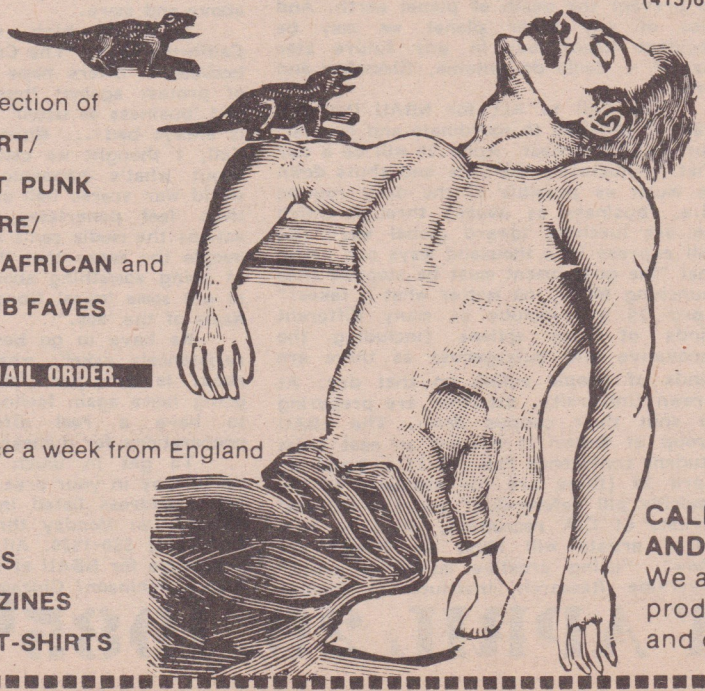

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G.G. ALLIN & THE SCUMFUCS - "I Wanna Fuck Your Brains Out" cassette

Do you think that if I give this a bad review, G.G. ALLIN will stop sending me something new to review every issue? Probably not, but it's worth a try. Here goes: The only thing smaller than this guy's brain is his dick, which he tries to overcompensate for by writing pathetic songs (four of 'em here) of sexual degeneration. Wishes he were IGGY, but his ego's too big to accept such "small- time" status. Okay, G.G., send the next one.... (TY)
(P. O. Box 54, Hooksett NH 03106)

AMOR FATI - "2 or 3 Nights" EP

This is definitely independent and underground. This guy records on a low budget with a $15 mike and gets a sound that is 100% better than anything PUBLIC IMAGE has released in 5 years. Even though it's basically a one man show, the playing here is surprisingly cohesive and loose at the same time. (Dog)
(Flesh Records, P.O. Box 5040, North Bergen, NJ 07047)

ANTWERP - "The Mole: Let Me Out!" cassette

What's happening to America when high school kids begin producing industrial music? It has to be an encouraging trend. I didn't much care for their voice-oriented material; yet, the instrumental sections here are sometimes haunting and effective, spanning a wide variety of experimental styles. More, I say! (SS)
($3 to Antwerp, 9 W. Fenton St., Saratoga Springs, NY 12866)

bpa - "Moving and Storage" LP

More loose and dodgy music from this group who can be favorably compared to both the MONOCHROME SET and PERE UBU's "Art of Walking". Although there isn't a lot of ground being broken, it still gives you a little buzz, like when you first heard UBU or the BIZARROS. (Dog)
(Hospital Records, 5904 Ridge Ave. #1, Cincinnati, OH 45213)

BLACKOUTS - "Lost Soul's Club" 12"

Three very long songs of the rhythmic, depressing post-punk variety. These guys have been around for quite a while, so they pre-date many bands doing this genre, but I have to say I like others who aren't quite as jazzy, such as BIG BLACK. From Seattle. (TY)

(Wax Trax, 2445 N. Lincoln Ave., Chicago IL 60614)

BROOD - cassette

What happens when members of SUICIDAL TENDENCIES break off and form their own band? Well, it's called the BROOD. Metallic HC with excruciating guitar whacks totally in a MOTORHEAD school of raw energy. This is a good dose of awesome exhiliration. Check into what looks to be a quick up-and-coming band. (Pus)
(P.O. Box 34871, Los Angeles, CA 90034)

CUNTS LIVE - "It Came Out of the Garage" LP

These CUNTS have been around, and their newest record carries over more of their cheesy 60's psych/trash sound. Even though it's not going to set the world on fire, it's still nice to hear that creepy electronic organ. (Dog)
(Disturbing Records, P.O. Box 11463, Chicago, IL 60611)

DAMAGE - "Sins of Our Fathers" LP

DAMAGE connect again and again with a nasty, no-holds-barred thrash style on this, their debut album. Apparently recorded live at CBGB's, this platter has the sharpness of a studio effort with high marks for tightness, production bite...and some very different lyrics (some partially in German!). A very pleasant surprise. (SS)

(Gnarl Records, 129 2nd Ave., NY NY 10003)

DISSONANCE - "On Top" cassette

Some very tight, fuzzed-out thrash with some pretty pessimistic lyrics. Excellent sound quality to boot. (TY)
(1365 Poplar, Flint MI 48803)

DON'T NO - "The Real World" EP

DON'T NO recalls the high-velocity antics of the better Boston outfits before they went metal, and there's some fabulous stop-on- a-dime thrash on this one, powered by ripping drum-work. A potential classic. Get it. (SS)
(Mystic, 6277 Selma Ave., Hollywood CA 90028)

FADED GLORY - "My Family Hates Me" cassette

A rather scathing look at American society performed by three young fellows. Musically, it's pre-garage electric guitar and vocals, reminding me of an even more minimal MANIACS (Fresno variety). Teen charm. (TY)
($4 to Rob Seeman, 104 Rosedale Circle, Winston-Salem NC 27106)

FARMERS - "Farmers '85" cassette

Completely unrestrained weirdness, this tape is guaranteed to fry your brain after a mere ten minutes. Strongly reminscent of early-vintage RESIDENTS, albeit with considerably more dementia, both lyrically and musically. Though inconsistent from cut to cut, FARMERS are fairly good at what they do on this tape. (SS)
($4.50 for 90 min., $3.75 for 60 min. to 2141 Chalet, Anaheim CA 92804)

FEARLESS IRANIANS FROM HELL - cassette

Featuring a real live Iranian on vocals, this live tape gives the listener an echoey idea of what power thrash F.I.F.H. can deliver. And judging by the lyrics I could discern, they've got a lot to say, as well. F.I.F.H., get thee to a studio, or off with your hands! (TY)
(Amir Mamori, 6641 San Pedro, San Antonio TX 78213)

FLAMING LIPS - "Bag Full of Thoughts" EP

Hold the phone, Jesus is back! Mannnnn.... This be a hot- shit record. Not only is this the first release for this band, it's also the first time they've recorded themselves. What REDD KROSS are to the NEW YORK DOLLS, these guys are to the CRAMPS. All over this record you can hear great fuzzed-out, burned-out riffs and spooky lyrics. Incredible. (Dog)
(Lovely Sorts of Death Records, 2412 North Robinson, Oklahoma City, OK 73103)

FLIES - "The Flies Get Wise" LP

The last time I heard the flies, I thought they were just an OK garage band from Boston. This record has them turning up the fuzz and feedback to a really nice effect. While there's still a poppier side to them, even strains of country in there, they've got a good handle on the future if they keep in those rough edges. VELVET UNDERGROUND fans should check out "All Hung Up". (Dog)
(Homestead Records)

FLOWER LEPERDS - "Has Hate Been Kind Enough?" EP

Now this is interesting. This band treads a line somewhere inbetween metal and thrash. And even though their cover of "Eighteen" is a bit pedestrian, a comparison with the ALICE COOPER BAND isn't too far out. They've banaged to tone down the typical L.A. metal sound with an edge of psychedelia. I'd like to see what they can do with a full LP. (Dog)
(Mystic Records)

GLEN HEADS - cassette

GLEN HEADS definitely have the requisite weirdness to succeed in the experimental biz, but none of the talent for creating noise that eats away at your cortex. Tesco would know what I mean. Basically, it's self-indulgent pop-influenced experimental material with a lot of vocal treatments. I don't like it. (SS)
($3 to Jeff Earing, Unsound Music, P.O. Box 216, Centerport, NY 11721)

HARLOTS - "Did You Ever/Conviction"

Two snappy slices of powerchord rock here, neither of which caught my fancy. Both songs boast mildly appealing choruses, but very little else aside from the hard guitarwork to recommend them. HARLOTS need more sustained songwriting to satisfy a die-hard pop fan like me. (SS)
(13th Story Records, no address)

IMMINENT ATTACK - "Element of Surprise" 12"

This band opts for a metal-thrash approach incorporating a powerchord orientation with the strong influences of SSD (in some of the squiggly guitar solos), DIE KREUZEN (the anguished vocals), and DISCHARGE (in the basic song structures). The compositions on this 12" exhibit fine energy and commitment, though they only occasionally assert any degree of originality. Basically okay, I guess. (SS)
(c/o Kevin Gaytow, 106 Castille #5, Madison WI 53713)

INBRED - "Studio Demo" cassette

TH' INBRED rely on songwriting finesse and the basic HC trappings to hybridize an effort that's very special. Their off-beat humor melds with the music quite effectively -- resulting in thrash with an unusual, and likable difference. I look forward to their upcoming record. (SS)
($3 to Art Reco, 563 1st St., Morgantown WV 26505)

INSANITY DEFENSE - "Pilgrim State" LP

Instrumentally they remind me of a cross between SACCHARINE TRUST and perhaps C.O.C. Vocally, I hear D. Boon of the MINUTEMEN. There's lots of slower modes, then lurching faster parts. Fine, if you like that quirky genre. (TY)
(Unsound Records, P.O. Box 216, Centerport, NY 11721)

JUVENILE FRUCTATION - "Live" cassette

JUVENILE FRUCTATION are responsible for a whole tape's worth of pre-garage ramblings in a punk-rockish style that gets a bit tiring after about two minutes. Proto-primitive; these guys need more practice. (SS)
($2 & cassette to Alan, 1518 Center St., Bethlehem, PA 18018)

CUB KODA - "That's What I Like About the South" LP

Former BROWNSVILLE STATION-er supposedly recorded this prior to his stint with that band. It's pure rockabilly and rockin' R'n'B done in that mid-'60's interpretation style, similar to, say, JOHN HAMMOND (but not quite as exciting). Better than most of the current re-hashes. (TY)
(Sounds Interesting, PO Box 54, Stone Harbor NJ 08247)

KONSTRUKTIVISTS - "Psyko-Genetika II" cassette

The tail end of an acid trip all us used to see Uncle Sam ridin' a skyrocket, yeah, and just before I cum I get deja vu and my chick turns into Marilyn Monroe, an' fuck, when I play this tape none of that shit happens....fuck... (TV)
(Harsh Reality Music, P. O. Box 241661, Memphis TN 38124)

LAST SUPPER - "Compilation Tape" cassette

We've got the mandatory SPK and TEST DEP'T, who are featured on every one of these tapes. Clever packaging, however, belies the Sominex inside; poor quality sound, too. Well, three strikes and you're out, but that's only two. Okay, then there's this band called MUSLIMGAUZE easily qualify with their incredible suckiness. (TV)
($4 to Chris Shepard, 337 William St., Piscataway NJ 08854)

LANDLORDS - "Hey, It's a Teenage House Party!" LP

Virginia's answer to ADRENALIN O.D. This is wild, crazy stuff that is abrasive and raw, yet still maintains an exhilirating power. Lyric content is sometimes hilarious to uproarous laughter. Then, there's the serious side. Effective guitarwork with good drum arrangements add special punches along with a Keith Morris-vocal screaming which makes this entire 21-song LP a fun release. One of the better U.S. releases of late from a new, up-and-coming band. (Pus)
(P.O. Box 3800, Charlottsville VA 22903)

LONELY CROWD - "Lonely Crowd" cassette

Admittedly recorded on a shitty 4-track, you can still get a decent feel for this band, and their zeal comes through. They're into powerful thrash, and I hope that they soon do some better recordings. (TY)
($2 to 13075 Paramount Dr., Saratoga CA 95070)

MANIFEST DESTINY - "We Love Our Country -- It's the Gov't We Can't Stand" EP

Three of these four tracks really make it, as they are strongly laced with power. Two are slow/medium paced, but deliver a great dose of punk, musically and lyrically. "Whose Power" is a faster cut, but still maintains that depth of strength. Good job. (TY)

(Mystic Records, 6277 Selma Ave., Hollywood CA 90028)

MUMBLES - "Live in the Shed" cassette

About half of the songs on this tape are carbon-copy covers of IGGY POP ("Five Foot One"), JOY DIVISION (a priceless version of "Dead Souls"), and even the likes of BUTTHOLE SURFERS and BLACK FLAG. The original numbers are sporadically funny, too, sounding something like a R'n'R version of the MENTORS. This tape is almost so bad, it's good. (SS)
($4 to Butch Mumbles, P.O. Box 7243, Wichita KS 67218)

NAKED RAYGUN - "Throb Throb" LP

This band consistently defies categories. More than hardcore. More than rock. More than experimental. And this LP blazes out with a fury that's sharp, clean, and loud as fuck. The sound on this release is more concise and focused than earlier stuff but doesn't sacrifice any of their drive. Possibly one of America's most important bands. (Dog)
(Homestead Records)

149 DEAD MARINES - "Genius Animals" cassette

There's a decidedly jazzy feel to the thrash this band delivers. I can't really put my finger on it, but it does set them apart in a way. No, it's the guitar and drumming; though they're both frenetically fast, it is jazzy, as well. Hear it for yourself, because this is something of a breakthrough, different from the MINUTEMEN. (TY)
(GB Music, 534 29th St. #7, Des Moines IA 50312)

OUTNUMBERED - "Why Are All the Good People Going Crazy?" LP

This is a good garage pop band that doesn't come off obnoxious. They manage to switch easily from an early PAUL REVERE ripping guitar sound to an easy chiming BYRDS sound. Although I like this record a lot, I'd still like to see a little crustier production. (Dog)

(Homestead Records)

PARTNERS IN CRIME - "No Big Deal" 12"

Some very classy hard-ass punk on these here six tracks. Fronted by a tough-sounding femme vocalist, I am most reminded of U.X.A. at their old hottest. Metal damage is kept at a minimum, power is upped, and off they rock. The female equivalent of G.G. ALLIN? (TY)
(Mutha, PO Box 416, Long Beach NJ 07764)

POSITIVE OUTLOOK - "The True Shall Prevail" cassette

A rather ironic name for this band, as most all the lyrics reflect someone desperately fighting their own growing disillusionment with the punk scene and it's competition, peer pressure, etc. as it replaces the initial enthusiasm and collective struggle. Musically, it's mostly mid-tempo thrash, with some instrumentals and touches of not unpleasant pop sensibilities thrown in. Hope, for all our sakes, that the songwriter wins his struggle. (TY)
($3.50 to Eric Barclay, 10 Pell St., Newport RI 02840)

PREVARICATORS - "Snubculture" LP

PREVARICATORS specialize in mid-tempo punk rock with highly distinctive vocals and disciplined powerchord arrangements. The music is largely solid, but lyrically, this LP is variable from cut to cut. Commentaries like "Snubculture" and "Jesus H. Falwell" are well taken, but the apparently anti-gay song "Jesse's a Girl" is in very poor taste. Some songs are sexually-oriented a la early PORK DUKES. A problematic record, for me. (SS)
(Disrupted Records, P. O. Box 14742, Richmond VA 23221)

RAMONES - "Howling at the Moon" 12"

"Howling at the Moon" is by no means the strongest track from their current album, but the two songs on the flip are very good and non-LP. "Smash You" is a return to vintage '77-RAMONES, while their cover of the STONES' "Street Fighting Man" is equally irresistible. I guess I still like these guys a whole lot.. (SS)
(Beggars Banquet Records, U.K.)

REAGAN YOUTH - "Rough Anthems for the New Order" 12" EP

The long-awaited REAGAN YOUTH record is finally out, and it's well worth the wait. They've produced an ultra-primitive, trashy attack with an amazingly raw guitar sound that reminds me of Florida's F. Add to that a social consciousness willing to confront both reaction and apathy, and it's impossible to fail. Their anthemic theme song "Reagan Youth" brilliantly captures the mindless idolatry of today's young Republicans, and the other tracks are almost equally appealing. A must. (JB)
(Freeway--P.O. Box 69, Stuyvasant Stn.--N.Y., NY 10009)

SATAN'S CHEERLEADERS - "Bark Twice for Freedom" cassette

Thrash that makes up in intensity and super-psychotic vocals what it lacks in melodies or hooks. The lyrics are strong if a bit obtuse, "Fondly, War" has a sharp 60'sish structure, and the CHEERLEADERS' overall mania is enough to carry them through some peculiarly dischordant parts. (JB)
(Unsound--P.O. Box 216--Centerport, NY 11721)

SKOPTZIES - "Live tape/Studio sessions" cassette

Repetition is used effectively here. This is a hard one to pigeonhole, and it ain't my style to categorize. An interesting, occasionally exhilirating collection of diverse tunes that fare better on studio tracks where the band range from austere to downright savage. (TV)
(Harsh Reality Music, P. O. Box 241661, Memphis TN 38124)

SLOVENLY - "After the Original Style" LP

Count the influences: WIRE, MEKONS, the FALL, JOHN CAGE, MINUTEMEN, TALKING HEADS, JOY DIVISION, even LEONARD COHEN. But what makes this record so much better than their earlier EP is that the group finally has the ability to digest their influences and discard ideas to create their own exclusive sound. At times the music is tense and obsessed, while other times it's loose and reflective. This is a great step forward for this band. (Dog)
(New Alliance, P.O. Box 21, San Pedro, CA 90733)

SMERSH - "Make Way for the Rumbler" cassette

Music must exhibit intensity and drive to enter any real or imagined vanguard status -- and no copycat Brit-electro-hoedown will do the trick. This tape is devoid of all that is redundant; absolutely the most vibrant thing I've heard from an American group in the genre of late. Genuine, surreal, unmitigated craftsmanship here. (TV)

($4 to Chris Shepard, 337 William St., Piscataway NJ 08854)

SONIC YOUTH - "Bad Moon Rising" LP

Once again, bravely mixing their snotty garage sound with all-out noisefests, the new S/YOUTH LP is full of careening walls of sound and mixtures of delicate and uncomfortable tension. "Ghost Bitch" is one of the creepiest songs I've ever heard. Some gore filmmaker better grab these guys while they're still cheap! This also includes their duet with LYDIA LUNCH on "Death Valley '69". (Dog)
(Homestead Records, P.O. Box 570, Rockville Center, NY 11571)

SNARE AND THE IDIOTS - "Recycled Garbage" EP

A fun, adolescent sense of humor infects this garage punk EP from SNARE AND THE IDIOTS. Semi-catchy instrumentals, primitive lead guitar breaks, and some R'n'B-ish song structures supply most of the charm here; the lyrics, too, are goofy enough to win my affection. Loose, rock'n'roll fun. Recommended. (SS)
(Slopfactor, 535 Lexington Ave., Newport KY 41071)

SPASTIC RATS - "Spread the Disease" cassette

Some thoughtful reflection set to some powerful hardcore styles -- thrashin' excellent, and showing lots of potential. (TY)
(Kenney Hill, 76 Summerfield Drive, Annapolis MD 21403)

TEDDY & THE FRAT-GIRLS - "Clubnite" 12"

This re-release of the FRAT-GIRLS' garaged-out, raunched- out, ultra-sick classic contains all the tracks on the original EP plus "The Egg Man Don't Cometh," a sort of poem. This is SHAGGS- rock meets punk, with lyric moments designed to offend anyone and everyone. Astonishingly mandatory. (SS)
(Alternative Tentacles, P.O. Box 11458, San Francisco, CA 94101)

VARIOUS ARTISTS - "Aha 3" cassette

Opening this cassette package is like Christmas! I got a Q- Tip, two slides, a plastic fruit-fly, one cellophane "mystery fish," a bunch of neat booklets.... I, for one, am excited. There's also a cassette, which features some okay "sensitive" pop by TERRIBLE PARADE, and a lot of arty compositions, mostly in a very, very slow mode. Great packaging, but the music's not too enthralling. (SS)

($5.50 to Grim Artifacts/Aha! c/o John D'Beers, Suite 651, 1840 Rhodes Rd., Kent OH 44240)

VARIOUS ARTISTS - "Can It Be?" cassette

Put out by Metrozine, this compilation contains mostly D.C. area bands like MISSION IMPOSSIBLE, JET BOYS, GRAY MATTER, GREY MARCH, ASYLUM, B.M.O., UNITED MUTATION, G.I., REPTILE HOUSE, VELVET MONKEYS, NIKE CHIX, PUDWAK, and one one- of-a-kind group, CERTIAN DEATH of Illinois. A tunefully varied musical earful. Solid effort. (TY)
($4.25 to Scott, 9402 Hale Pl., Silver Spring MD 20910)

VARIOUS ARTISTS - "Garage Sale" cassette

The cassette equivalent of Voxx's Battle of the Garages, this collection put together by Goldmine magazine features such comtemporary garage groups as the VIPERS, GRAVEDIGGERS V, TELL-TALE HEARTS, PANDORAS, FUZZTONES, CHEEPSKATES, UNCLAIMED, and more. Can't really go wrong there. Sgnarly. (TY)
(ROIR, 611 Broadway, NY NY 10012)

VARIOUS ARTISTS - "Godfodder" cassette

Many well-knowns and lesser-knowns of various punk styles are combined for stimulating listening. CHRONIC DISORDER, HOMO PICNIC, ASBESTOS ROCKPYLE, DEAD MILKMEN, DROOLING IDIOTS, and tons more appear on this one. Worth checking out. (TY)
(Masking Tapes, 1723 Escalone Dr., Santa Cruz CA 95060)

VARIOUS ARTISTS - "Stars Vomit Coffee Shop" cassette

All the tracks here contain one Frank Kogan, whether singing with his guitar, or in accompaniment by bands (that include former Cleveland weirdos associated with X BLANK X and PRESSLER/MORGAN. Results: singer/songwriter goes VELVETS meets JAMES BROWN in the garage singing those "Subterranean Homesick Blues." (TY)

($4 to Frank Kogan, 223 Mott St. #15, NY NY 10012)

VARIOUS ARTISTS - "Vote No in '85" cassette

Two to five songs each by 10 intense hardcore bands. ACTIVE INGREDIENTS, UNEXPECTED, PSYCHO, RED BERET, U.S. DISTRESS, URBICIDE, WHITE PIGS, KNOCKABOUTS, HOMO PICNIC, and DEFORMED (the only non-U.S. band, being from the U.K.). Excellent. (TY)

(WGNS, 4407 Rosedale Ave., Bethseda MD 20841)

VELVET UNDERGROUND - "V.U." LP

This is the great "lost" VELVET UNDERGROUND album, tapes of which have circulated since 1969. Finally, a major label has done something right, "seen the light," and released this brilliant, clean classic. Many of these tunes were later redone by LOU REED when he went solo, but these original versions shut his down. Whether rockers, ballads, country...all are delivered with the VELVETS' magic and verve. The only band that can make me cry. (TY)
(Polydor Records)

VEX - "Transmutation" EP

Two of the songs on this solid EP demonstrate adeptness at clever, mid-tempo punk with tastefully humorous lyrics. The other two ditties, however, remind me of the aggressive punk of early DEVO, with its addition of minimal synth. Not bad at all -- VEX seems to enjoy re-expanding the sound of punk music. (SS)
(Stolen Records, 1493 Maplewood Dr., Macon GA 31210)

ADICTS - "This is Your Life" LP

This album features the upbeat pop-punk of the ADICTS with 15 tracks recorded in 1979. These songs possess the same aggressiveness as the material on their debut LP, though the truly outstanding material here is re-pressed from their fine debut EP "Lunch With the Adicts," long out of print. There's a fair allotment of strong material on this album, and that should be good news for ADICTS fans. (SS)
(Fall Out, c/o Jungle, 24 Gaskin St., London N1 2RY, ENGLAND)

ANTI-SYSTEM - "No Laughing Matter" LP

The second U.K. 1985 release to completely blow me away. This vinyl slab runs rampant with excessive energy, speed, and intensity. Lyrics are strong and abrasive with critical beliefs worked into each song structure. Has the continual power approach found on the ANTI-SECT LP, yet there are more speedcore traces here -- fast, blistering chaos, raging with incredible might. Their 7" was great, but this is ANTI-SYSTEM's best yet. An "A" for music and ideas. (Pus)

(Reconciliation Records, ENGLAND)

BANNLYST - EP

I reviewed their split cassette a while back and loved it. This is pretty cool fun, full of powerful speed thrash. While it's generic to a degree, it's really slammed home. Pretty hot, with really good translated lyrics to boot. (TY)
($2 to X-Port Plater, Mandals G.T. 1, 0190 Oslo 1, NORWAY)

BILLY BRAGG - "Brewing Up with...." LP

The punkest record I've heard in a while, and it's not even "punk rock." Englishman BILLY BRAGG is heir apparent of the great PATRICK FITZGERALD (of "Safety Pin Stuck in my Heart" fame) in that he too mixes biting social and political commentaries with a heartfelt solo guitar-vocal performance. The edge and spontaneous communication characteristic of his live show are inevitably diminished on vinyl, but the integrity shines through. Folk punk at its best. (JB)
(CD--1230 Grant Ave., Suite 531--San Francisco, CA 94133)

BIRDS - "These Birds are Dangerous" 12"

A half-dozen tracks of this British-based band are highlighted here, and they're a lighter-weight CREATION or EASYBEATS. Of historical interest is the presence of Ron Wood, who later went on to JEFF BECK GROUP, FACES, and STONES fame. Okay, but if you've got a chance, try to find CREATION re-releases. (TY)

(Eddsel Records)

BITOUSHA - "Hiromi's Party Pt. 1" flexi

Absolutely demented vocals appear on two of the three tracks here. It's again that metal-punk style of GISM, but lighter in the guitarwork. Complex, and evil-sounding. (TY)
(ACS Records, no address)

BRIGADE FOZZY - "Lebenslang" EP

There's a decidedly '77 feel to this (they cite the LURKERS as an influence), but it's not plodding at all, delivered in a snappy, fast way (perhaps due to their liking of M.D.C, MINOR THREAT, etc.). Enjoyable, old-fashioned punk with verve. (TY)
(Hermann-Josef Wessendorf, 4422 Ahaus-Alstatte, Munsterstr. 6, W. GERMANY)

CLOX - "Probably One of the Longest LP Titiles in the World" LP

Just when I thought we'd never have to hear the CLASH again, we get hit with this. Sounds like studio outtakes from the CLASH's 2nd or 3rd LP's, but no -- it's the CLOX from Germany, whoever they are. (TY)
(Ja-Music Record Label, no address)

COLERA - "Tente Mudar o Amanha" LP

Hey, a good sounding recording from Brazil! Ataque Frontal Records is kicking off their label with 20 hot, tuneful thrash and fast punk numbers by this excellent band. Really cool bass and tight instrumental playing are prime features here, so pick this one up. From the makers of Alerta Punk zine. (TY)
(C.P. 54.217, Sao Paulo SP, BRAZIL CEP 01296)

COLLABOS - LP

This band returns with more of the same-fast guitar riffs that help make their songs on the First Sonic World War compilation so good. This French group has an excellent sense of melody but doesn't sacrifice their power for it. Their choruses are similar to Oi bands but without the mindless lyrics. I want to hear more from them. (Dog)

(Chaos Productions, 50 Rue d'Aiguillon, 29200 Brest, FRANCE)

CRIMINAL JUSTICE - "Hierarchy of Hell" EP

A cool 4-song old-fashioned punk release, featuring fuzzed- out guitar, snarling vocals, tight relentless mid-tempo rhythm, and catchy tunes and choruses. Believable. (TY)
(Endangered Musik, Barossa, Station Rd., Brize, Norton, ENGLAND)

D.O.A. - "The John Peel Session" 12"

Four tracks, a couple of which have appeared elsewhere, but these versions done a year ago really burn. "Race Riot" is in the vein of Hardcore 81. while "A Season in Hell" and "Burn it Down" also cook. "General Strike," which appeared on D.O.A.'s "limited edition" 45, is the most "rock" of all tracks, but its sentiments, along with all the other cuts, are D.O.A. at their political best. (TY)
(Alternative Tentacles, P.O. Box 11458, San Francisco, CA 94101)

DISASTER AREA/DIE SCHLIMMEN FINGER - split EP

"Mommy, can I go out and skate tonight?" starts off the DISASTER AREA side, a German punk approach with a complete MISFITS appeal to it. Probably the first German skate-oriented band, D.A. don't thrash, but just bring up a good powerful assault with lots of choruses. DIE-SCHLIMMEN-FINGER are very similar to D.A., yet more melodic with good, creative harmonies; an English Oi sound is close to their sound. Both bands are fun listening and deserve their own respective releases. (Pus)
(Vinyl, W. GERMANY)

FLESH D-VICE - "Some Blood Stained Morning" LP

This New Zealand punk band maintains some real drive through many of their songs, which plumb a style emphasizing a diversity of punk approaches, fast and slow. Nevertheless, the compositions themselves rarely impressed me with any measure of catchiness or inventiveness; but there's no denying that the title track is a highly worthy kinetic thrasher. A mixed bag. (SS)
(Jayrem Records, P. O. Box 3054, Wellington, NEW ZEALAND)

GAKI MUSHA ROSOKU - "Prime Minister Likes to Fuck" flexi

Slow-paced punk/post-punk whose most imaginative aspect seems to be the vocals -- both in range and lyrical content. (Not that I can understand Japanese, but if the song titles on this EP are any indication, this must be a treat.) (TY)
(Bleeding Heart Records, no address)

GASMASK - EP

Medium-paced thrash in a sort of English style, with those gruff Japanese growls attached. Most of the Japanese bands that play whatever type of punk do seem to add some complexity to them, making for some gripping tunes; plus, as with this band, they're good musicians. (TY)
(Skeleton Records, no address)

GENBAKU ONANIZU - "Not Another" 8"

This five-song release is in an early punk mold, with tuneful tracks done in a very basic, slow/medium-tempo style. At times, it reminds me of TELEVISION, though not as arty. Decent. (TY)

(Tin Drum Records, JAPAN)

GHOULS - "1984" cassette

An all-female combo from Switzerland, playing some pretty upbeat old-fashioned punk rock. It's more than competent musically, and very peppy/poppy/punk. Enjoyable. (TY)
(c/o Apocalypse Now, Parkweg 3, CH-4450 SWITZERLAND)

HAGAR THE WOMB - "Funnery in a Nunnery" 12"

Some very enjoyable pop/punk with biting lyrics. With the femme vocals, and tight upbeat instrumentation, they remind me of early GIRLS AT OUR BEST -- a nice remembrance indeed. (TY)

(Abstract Records, 35 Kempe Rd., London NW6 ENGLAND)

HEADLESS - flexi 7"

Maniacal Japanese speedcore with raw vocals in the vein of GISM, MOBS, or ZOUO. Tight, quick blasts of forging power with metallic leads and splashing cymbals. One of the better Japanese releases, it carries its weight with good musical melodic structures, worked together in an undeniable thrash attack. Worth finding, both side featuring three ferocious doses. (Pus)
(More, no address)

HEXENHAUS - "Ikiyo/Katakombi"

This is post-punk with an abrasive punk edge. The A-side changes pace several times, making it more interesting than the more repetitive flip. Neat psychedelic touches here and there. (TY)

($4 to Kai Granholm, Rajalantie 5, 28130 Pori 13, FINLAND)

HIP HEAVEN - "Songs of Darkness and Disgrace" EP

All three songs on this Danish EP go on too long for their own good, and opt for restrained guitar progressions and lyrics heavily influenced by spaghetti westerns. Hypnotic; in fact, I'd better finish this review before I'm lulled to sleep... (SS)
(Hip Heaven, no address)

HOSTAGES OF AYATOLLAH - "Hallo Nachbar" EP

This German outfit, not unlike fellow countrymen the NIKOTEENS, sustain thrash-tempos without sacrificing their fundamental commitment to distinctiveness and even melody. The two songs on Side A, with those tasty choruses, are especially appealing. A treat. (SS)

(3-3 Schmidt, Friedrichstr. 160, 5620 Velbert 1, W. GERMANY)

HULA - "Fever Car" 12"

The title track of this record is a giant of a song; it must be heard through huge Cerwin Vega speakers driven by a 200 watt amp. HULA is definitely more commercially viable with this release, but previous tunes displayed a benign but invigorating quality. Nevertheless, this is excellent. (TV)
(Red Rhino, The Coach House, Fetter Lane, York ENGLAND)

I SPIT ON YOUR GRAVY - "St. Kilda's Alright" 12"

This band combines many different influences into a semi-original and interesting sound. I hear traces of skunk, rock'n'roll, rockabilly, '77 punk, and weirdopunk at various times on these six tracks. These recordings have a live feel to them, but that doesn't detract from their listenability. Fun and crazy. (TY)
(Polyester, P.O.Box 277, St. Kilda 3182, AUSTRALIA)

JESUS & MARY CHAIN - "Never Understand" EP

Sadly, this pretty much proves that this band is over-hyped. While their first 7" was promising, this record is fairly bland and sounds like 'product' rush-released to take advantage of the 'buzz' in England. The only really good song here is their cover of Vic Goddard's "Ambition". (Dog)
(Blanco y Negro/Warner UK)

KENJI - "Leostar 8/Bailey"

Poppy rock'n'roll/early punk which sounds like a lot of bands that appeared on '75 - '77 compilations. There's a slight NY DOLLS influence, though they're less snotty-sounding. (TY)
(South Bound Train, no address, JAPAN)

KROMOZOM 4 - "Hardcore Run" cassette

As you might be able to tell from the title, this is a snappy thrash/funnypunk outfit. I imagine that they're even more fun if you can speak French. Fun. (TY)
(Gaz Pernet, 6 Passage des Capucines, 92600 Asnieres, FRANCE)

LEGION OF PARASITES - "Prison of Life" LP

Just got this off Sean and does it wail. Great energetic thrash with an American flavor. Well thought-out speed attacks that thrust blazing instrumentals with feverous havoc, still comprehensible with wild screeching vocals. Head-bopping fury continues the pace with nice sing-alongs and interesting leads, it shows you what can be created when a scene falls apart and the music gets more enthusiastic. A great U.K. release -- this could be the U.K. comeback! (Pus)
(Fight Back, ENGLAND)

LUNATIC FRINGE - "Cringe with the Fringe" EP

LUNATIC FRINGE employ repeating guitar figures to create an effect of intensity and drive within their songs, not unlike ANTI- SECT, but without all of that crushing power. Still, much of this EP works by sheer insistence -- especially the fine rocker, "Con-formity." Good British HC. (SS)
(C.O.R. Records, ENGLAND)

MIHAERU ROMANOFU - "21-Faced Mystery Man" flexi

33 or 45? At either speed it sounds wrong. Ambient/industrial weirdness from Japan. (TY)
(No address)

MULTI-COLOURED SHADES - 12"

Highly produced, neo-? music, not unlike early PSYCHEDELIC FURS. It's okay, but I like P.F.'s initial material much better. This one has a terrible country-ish rendition of "96 Tears." (TY)
(Last Chance, Freistuhl 17, 4600 Dortmund 1, W. GERMANY)

MURDER INC. III/M.O.G. - cassette

Yet two more ferocious Dutch HC bands. MURDER INC. are powerful as hell, combining a thrash attack with a destructo FLIPPER- ish noise sound. M.O.G. are a speedy, manic, and tight screaming assault, not unlike TERVEET KADET, but even faster. Cool. (TY)

($3 to Dark Tapes, Postbus 387, 8440 AY, Heerenveen, HOLLAND)

MUSHROOM PLANET - "Mmm" EP

The singer reminds me of a bizarre cross between IGGY, Gary Floyd of the DICKS, and Fritz of the MUTANTS. The band itself is a bit of all those, too, but more in the line of '60's punk done with '77 verve. Good Australian rockers. (TY)
(Hot Records, no address)

NO POLICY - "Mtl HC" cassette

Quite politically aware lyrics, stop-and-go thrash, and melodic songs are combined here for your listening enjoyment. Good sound quality, and neat guitar sound. (TY)
($4 to 159 Gaspe, Chateauguay, Quebec, CANADA J63 2N9)

NUBILE - "Spyral Totem Toler Than East Poll/ Tranceyse Discow Veryall"

Don't ask me what language the titles are supposed to be in, but this band hails from Japan. The A-side is a quirky, slightly ambient number that sounds like Jello somehow got his ass down to Asia. The B-side sounds like BIRTHDAY PARTY got their butts there. (TY)
(Wechselbalg, 1001 Miyamasuzuka Bld, 2-19-15 Shibuya, Shibuyaku, TOKYO 150, JAPAN)

OCTOBER CRISIS - cassette

This thrasher contains some great songs, good hooks, cool harmonies, and excellent lyrics. In many ways, they remind me of 7 SECONDS, which is nothing but a compliment. Give 'em a listen. (TY)
($3 to 9 High St., London, Ontario CANADA N6C 4J7)

ORGASM - cassette

Weird. These are lyrically "sensitive" songs about animal torture or human ignorance, and then a "skinheads rule" song. Perhaps it's a satire of that mentality, but if not, this Oi/thrash band is quite schizophrenic. (TY)
(Kempenlaan 6, 8072 CE Nunspeet, HOLLAND)

O.X.Z. - 8"

Four very primitive and basic slow punk songs by this all-female aggregation. Sort of interesting, but not really as stimulating as I had hoped. They're in-between the thrash of the early SLITS and the catchiness of GIRLS AT OUR BEST. I'd rather see one or the other. From Japan. (TY)
(OXZ Records, no address)

PROBLEMIST - "9 Times Sanity" LP

PROBLEMIST are a San Francisco group that quietly makes tapes and communicate with experimental bands around the world. Organized religion is the target here, not only as a big business, but also on its subtle effect on people's fears and behaviors. But this isn't a noise band; it's a mixture of electronic and rock that is aggressive, eerie, and not too arty. (RF)
(Sordide Sentimental, B.T. 534, 76005 Roven Cedex, FRANCE)

RIM SHOUT - "Waah!" cassette

A powerful punk band here! They deal in mid-tempo punk with some post-punk overtones, but always maintaining their power and rawness. Quite professional and tight, but not "slick." Excellent recording. (TY)
(Carsten Dorrie, Rheinische Str. 39, 4600 Dortmund 1, W. GERMANY)

ROVSETT - EP

Incredible Swedish thrash mercenary action at it again, this time from JERKER and ROVSETT. Split second bursts to lightning- fast turbulence with raw, gruff vocals make this an exceptional platter. Eight manic quakes of mayhem and speed to stir some braincells. Interesting and uplifting. (Pus)
(Sofiadahlbergsg. 4, 57300 Tranas, SWEDEN)

RUGGEDY ANNES - "Jagged Thoughts" EP

The trouble with reviewing all-girl groups is that people tend to seperate them as if their simple existence is an act of feminism. Yes, rock is male-dominated, but it's not going to change by making a spectacle of these groups. This Canadian group makes no excuses, and delivers with an individual, uncompromised sound. Just about all of the songs have hard-edged rhythms and good playing. Excellent start. (Dog)
(Tabb Records, 6201 Santa Monica Blvd., Hollywood, CA 90038)

RUTS - "Cold Distant Lights" LP

This limited edition bootleg (200 copies) showcases the live performing talents of this early English punk band through a variety of vintage performances. The sound quality ranges from poor to pretty good, but only about one-third of this album captures the excitement of this band. I suppose one's desire to find this disc depends on how much of a RUTS fan you really are... (SS)
(No label, no address)

S.N.F.U. - "And No One Else Wanted to Play" LP

Rigorous energy pushing the limits of power with knocking flurry and extreme excitement. One of the best Canadian releases in a long time, this album carries a weight of potent hardcore rhythms with some metallic riffs and overall variety of punk harmonies. Dynamic sing-a-longs all combined with forceful vocals and an ensemble delivering well-produced goods. This is a scorcher. (Pus)
(BYO, P.O. Box 67A64, Los Angeles, CA 90067)

SADIE SADS - "Angora/Id"

Definitely on the experimental side. After listening to this, you'll know what it'd be like to be stuck overnight inside a Japanese robot factory with CHROME or something. Lemme out! (TY)
(Wechselbalg, 1001 Miyamasuzaka Bld, 2-19-15 Shibuya, Shibuyaku, TOKYO 150 JAPAN)

SAMURAI - "Turning Point" 8"

For such outrageous-looking guys (mohawks and spike city) and such a sharp-looking cover, their music is relatively tame. For the most part, it's uneventful poppy punk. Only on one song, "No Man's Land," do they exhibit any real creativity or zip. Too little too late? Let ya know next record. From Japan. (TY)
(No address)

SECOND AUSCHWITZ - "Agent Orange" cassette
"Zyklon, Belgium" cassette

Tapes #3 and 4 in what may turn out to be an endless series of cassettes from SECOND AUSCHWITZ. The "Agent Orange" tape, like the rest in the series, contains zillions of songs, while "Zyklon, Belgium" seems to be a live recording with even more zillions of songs. Well, this band certainly gives you volume. (SS)
(J.V.D. Einden, Hyacintstr. 11, 5701 WJ Helmond, NETHERLANDS)

SCREAMING TRIBESMEN - "A Stand Alone/Move a Little Closer"

Both sides of this 45 contain slowish but powerful poppy punk, with solid rhythm, jangly guitars, and somewhat menacing vocals. There's a '60's feel to it, but it's not overwhelmingly so. Haunting. (TY)
(Citadel Records, P.O. Box 316, Darlinghurst 2010, AUSTRALIA)

SHOUTLESS - "Insane/I Tell No Lies"

This neo-? record from Sweden has an okay A-side, but "I Tell No Lies" is buoyed by a delightful pop sensibility, layered vocal harmonies, and good instrumentals. This combines the accessibility of modern rock with the stylistic elements of '60's punk. A strong release. (SS)
(Rainbow Music, Virebergsvagen 15, 171 40, Solna SWEDEN)

SKINNY PUPPY - "Remission" EP

This studio group is made up of people from the synthesizer band MOEV. This project, unlike MOEV, has a gritty, harsh edge to it. Very similar to early CABARET VOLTAIRE and METAL URBAIN. There's pounding rhythms fighting against the vocalist who sounds like he's choking to death. A dance record. (Dog)
(Nettwerk Productions, P.O. Box 330, 1755 Robson St, Vancouver, BC V6G 1C9, CANADA)

STOCKHOLM MANGEL - cassette

Three powerful young Swedish thrashers share this tape. While I've heard MOB 47 sound more powerful than this before, they are still a plus here. And so are CRUDITY (more fast thrash) and AGONI, who are along the lines of DISORDER. (TY)
(Ake Henriksson, Grindtorpsvagen 31, 1 TR, 183 32 Taby, SWEDEN)

TODSICHER - "Live" cassette

Quite a good-sounding recording for a live show tape, and this band takes advantage of it to deliver some very tight and powerful thrash. Tuneful, too. (TY)
($2 to Pascal Fraiss, J. Burckhardstr. 15, 7750 Konstanz, W. GERMANY)

UPRIGHT CITIZENS - "Facts and Views" 7"

A Swedish release from this German band could prove to be their best yet. Well thought-out English lyrics, and the song "Future Dreams" features crafty acoustic guitarwork as the structure is close to that of the ALARM. The other four tunes all rage with clean riffs and rapid aggression. This is such an exceptional release, you should be demanding this in your stores all across the globe. U.C. to tour the U.S. this summer, this could be a band not to miss. (Pus)
(Skvaller Records, c/o Fredrik Johansson, Rektangelvagen 140, 552 75 Jonkoping, SWEDEN)

VARIOUS ARTISTS - "Alle 55 Kort" cassette

These 55 bands (one track each) all hail from the Low Countries: Belgium and Holland. And needless to say, this compilation brings home with force just how widespread hardcore has spread in this region. Both live and studio tracks, mostly well-produced, and comes with a zine. (TY)
($3 to Nielz de Wid, Erosplantsoen 18, 1131 WL Volendam, HOLLAND)

VARIOUS ARTISTS - "Asleep at the Wheel" LP

I think it was a prerequisite for all 12 bands on this Melbourne comp to have two words in their titles, like CORPSE GRINDERS, CRUSHED BUZZARDS, TOMBSTONE HANDS, HAREM SCAREM, etc., It's a mixed bag of neo-60's, neo-blues, neo new wave, neo-billy, etc., etc., etc. My fave though is a catchy pop/punk song, "Mohawk Baby" by PAINTERS & DOCKERS. (TY)
(Au Go Go Records, G.P.O. Box 542 d, Melbourne 3001, Victoria, AUSTRALIA)

VARIOUS ARTISTS - "Diatazakikinis Ishias" LP

An excellent compilation, featuring six Greek punk bands in a variety of sub-styles. Not only are the bands more that competent, but the recording quality is surprisingly good, too. Besides EX- HUMANS, PANX ROMANA, and STRESS, there's no other information in English as to who the other bands might be. As you might guess, it's all Greek to me. (TY)
(No address)

VARIOUS ARTISTS - "Dark Sampler #3" cassette

Nine bands and 29 tracks, including some hot bands like MURDER INC. III, INDIREKT, GEPOPEL, M.O.G., the FILTH. Most of it is live, though, and not the best way to hear these Dutch groups. (TY)
(Dark Tapes, Postbus 387, 8440 AY, Heerenveen, HOLLAND)

VARIOUS ARTISTS - "Deflagration #2" cassette

An international thrasher with VORKRIEGSPHASE, SP CAOS, HEIMLATOS. EU'S ARSE, SIEGE, WRETCHED, RAZOR BLADES, STRESS DA, and much more; 15 bands, 48 tracks. Good sound quality overall, and intense material. (TY)
(Oliver, 38 Allee Circulaire 27200, Vernon, FRANCE)

VARIOUS ARTISTS - "Putrid Evil" flexi

Aha, the first of hopefully many exciting flexis containing some of the up-and-coming bands around the world. Dig and Kalv (42 Hazelwood Rd, Nottingham NG7 5LB, ENGLAND) have initiated this project with CIVIL DISSIDENT from Australia, SEPTIC DEATH from the U.S. (both hot!), and several tracks by the STUPIDS from England, who bring GANG GREEN-type attack to the Isles. Snap it up! (TY)

($1 to: Pushead, P.O. Box 701, San Francisco, CA 94101)

VARIOUS ARTISTS - "Transmission #1" EP

This over-the-edge zine presents one side of garage weirdness (ERIC HYSTERIC, SNOIDS, and BROKEN LIMBZ); and a more accessible side (SAVAGE REPUBLIC and RUGGEDY ANNES). Varied and interesting, it's worth it for RUGGEDY ANNES' pop/punk track alone. (TY)

(21 Woodlands Crescent, Winnipeg, Manitoba CANADA R3K 1A3)

VARIOUS ARTISTS - "We Don't Need Your Fucking War" LP

The second volume in Fight Back's "We Don't Want...", and like the first, the ensemble of bands is a good earful. Featuring new and released tracks by 16 UK and German bands, the music is much softer than the first, yet still potent and powerful. The line-up includes the APOSTLES, INSANE, PARTISANS, RUBELLA BALLET, VORKRIEGSJUGEND, UPRIGHT CITIZENS, WARDANCE, POSITIVE IMPACT, and more. A good sampler and a nice effort. . (Pus)
(Fight Back, U.K.)

VARUKERS - "No Hope of a Future/Never Again"

Both sides contain that old VARUKERS power, although a bit tighter but more restrained before. A good comparison of past and present comes by playing the B-side back-to-back with "Never Again" from their 1981 EP. Something's gained, sonething's lost. (TY)

(Vinyl, Gleditschstr. 45, 1000 Berlin 30, W. GERMANY)

VICE SQUAD - "Shot Away" LP

Varied in sound, from classic VICE SQUAD to SUZIE QUATRO to punk lounge music to PAULINE MURRAY-esque material. Some songs are totally great, with neat choruses and subtle touches upon pounding rhythms, and others are doggie-doo. Better than not, overall, and sometimes it's pretty funny. (TY)
(Anagram, ENGLAND)

VORKRIEGSJUGEND - LP

After releasing one of 1984's top ten hardcore releases, it'd be difficult for any band to match the same exalted standard on an entire album's worth of material, and VORKRIEGSJUGEND don't quite manage it. But they do reappear with the same killer combination of blistering thrashers (like "Schöne neue Welt" and "Die Bombe") and slower bone-crunchers (like "Die letzte Schlacht"), many of which showcase their distinctive singalong choruses. Not all of the songs are as great as those mentioned above, and the muddy recording amputates their twin-guitar attack, but this LP is still excellent. (JB)
(Zorro--c/o Petra Ostertag--Oranienstrasse 36--1000 Berlin 36--W. GERMANY)

XPOZEZ - "Force Fed the Truth Drug" EP

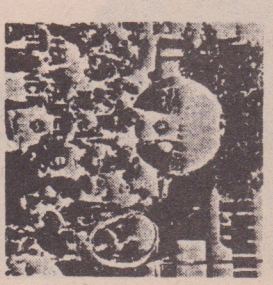
The XPOZEZ have been around for quite a while and still do not get the exposure they need. This four-song EP should do the job. It is well-recorded, -written, and -performed. Straightforward punk in the YOUTH BRIGADE/GBH catagory, but with a unique vocal styling that keeps your ears on the song. Good lyrics, good music, good record -- what you expect from C.O.R. (Pus)
(C.O.R., Box 333, Fullmarks Books, 110 Chetenham Rd., Bristol, ENGLAND)

BETTER YOUTH ORGANIZATION PRESENTS. . .
SOMETHING TO BELIEVE IN,
FOR THE NEW YEAR, AND YEARS TO COME!

STRETCH MARKS LP.
WHAT D'YA SEE (BYO 007)
Flipside calls this powerful four-some "the best band in Canada", and after listening to this explosive thirteen song debut, you'll know why! From the title track "Who'r D'ya See" to the reworked classic "Bad Moon Rising", every song is sure to please!

SOMETHING TO BELIEVE IN!
BYO Compilation Album (BYO 004)
The best in North American Featuring: DOA, Channel 3, Kraut, Youth Youth Youth, Big Boys, 7 Seconds, Youth Brigade, Personality Crisis, SNFU, Stretch Marks, Unwanted, Young Lions, Nils, Zeroplon, Tourists, Rigor Mortis.

we're having problems w/t-shirt supplies all orders will be filled soon sorry for all delays!

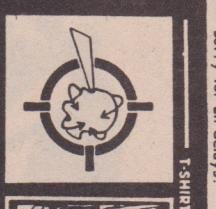


UNWANTED LP.
SHATTERED SILENCE
(Headbutt/BYO 008)
One of Canada's best kept secrets-until now. Fast paced, hard hitting rock & roll that doesn't let up. Thundering bass & drums with over the top guitar work make this a must for any fan of REAL rock & roll. Your turntable will never be the same.

7 SECONDS LP.
THE CREW (BYO 005)
Stop holding your breath, it's here! Finally the long awaited debut album from Reno's own 7 Seconds. Guaranteed to get your adrenaline pumping and don't be surprised when you find yourself singing along. Eighteen brilliant tracks including "Trust", "Colorblind", "Heres Your Warning" and a great new version of "This is The Angry Pt. II". Get it now!

AGRESSION LP.
DON'T BE MISTAKEN (BYO 003)
This great '83 debut from Oxnard Skate Punks Agression features some of their best work to date, including the skateboarding anthem "Intense Energy" and other classics like "Money Machine", "Body Count" and their best version of "S.A.T.C."

T-SHIRTS


BYO LOGO
Red Black on White

YOUTH BRIGADE
SINK WITH KALIFORNIA
Red Blue & Black on White

YOUTH BRIGADE
COAT OF ARMS
Red Yellow Black on White

STRETCH MARKS
ALLIGATOR
Green Red White Yellow on Black

SOMEONE GOT THEIR HEAD
KICKED IN!
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YOUTH BRIGADE
SKINHEAD
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